ANTIQUES

BRUUN RASMUSSEN

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ARTS AUCTIONEERS

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- Invitations to exhibitions, events and exciting talks
- You can also learn more about the art, design classics and antiques.

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PROGRAM PREVIEW

23 OCTOBER FROM 3:00 PM TO 7:00 PM
FINE ART & ANTIQUES

All talks will be held in Danish

3 PM	**THE PREVIEW OPENS** Bubbly, sweets and jazz with Frederik Bak and Mathias Bøttern
4 PM	**HISTORICAL COLLECTION OF THE PRINCESSES FROM GLÜCKSBURG CASTLE** Chief Specialist Martin Hans Borg
4:30 PM	**JENS JUEL'S LEGENDARY PORTRAITS OF THE BATTIER COUPLE** Associate Professor and PhD Anders Ravn Sørensen
5:10 PM	**THE GOLDEN AGE IN THE STREETS OF COPENHAGEN** Collector Frederik Hove, Art Specialist Julie Arendse Voss and Steffen Løvkjær from 'Historic Talks'. Moderator: Journalist Mathilde Rude

THE PREVIEW WILL ALSO BE OPEN ON 24-29 OCTOBER

AUCTION 30 OCTOBER

Asian Art 1 pm
Antiques 2:30 pm
Fine Art 6:30 pm

ONLINE AUCTION 3 NOVEMBER

The collection from Glücksburg Castle 2 pm

COPENHAGEN

NØRGAARDSVEJ 3, KONGENS LYNGBY

WELCOME TO BRUUN RASMUSSEN!

LIVE AUCTION OF 19TH CENTURY & OLD MASTER PAINTINGS AND EUROPEAN FURNITURE & RUGS

At Bruun Rasmussen, every auction is more than a marketplace – it is a curated cultural encounter of history, craftsmanship, and creativity. Each work we present carries a story, a heritage, and a lasting value, whether expressed through fine art, furniture, design, or decorative objects.

This year, we are proud to expand our categories to include classic cars and motorcycles, joining our established offerings. Together, these categories reflect how lifestyle intertwines, presenting collectors and enthusiasts with a unique opportunity to engage with objects that enrich both collections and living spaces.

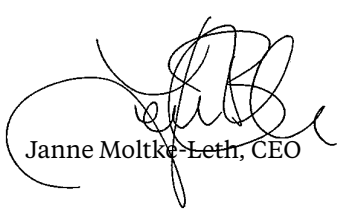
Highlights of the upcoming sale include several works from the Danish Golden Age, such as paintings by Martinus Rørbye, alongside paintings with rare motives by Vilhelm Hammershøi. Furniture is equally represented, with Danish Rococo pieces by cabinet-maker Mathias Ortmann, a rare chinese export bureau, and chairs from Château de Chantilly, birthplace of the legendary Crème Chantilly.

We believe that collecting today is about creating meaningful, personal environments. Today's interiors thrive on diversity, where art and design come together to form spaces that reflect individuality, quality, and thoughtful consideration. Auctions offer a unique opportunity to access original works that carry tradition, aesthetic value, and longevity.

From our house in Lyngby, we welcome seasoned collectors and new audiences alike. With a continuous programme of Online and Live Auctions, Bruun Rasmussen maintains a strong presence on the international art and design scene, providing a trusted platform for discovery, acquisition, and appreciation.

We are delighted to present this curated selection, where each piece tells a story that transcends time, and we look forward to welcoming you to the auction.

Best regards,



Janne Moltke-Leth, CEO

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DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 12 NOVEMBER

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 12 November at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here, they can be picked up from Friday 14 November. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

ANTIQUES

Decorative arts, furniture and carpets

THURSDAY 30 OCTOBER 2:30 PM

Lot 54- 263

54

54

A Roman marble female face, fragment, the hair parted and stroked back. With two holes in top of head. Back with two mountings. C. 2nd century AD. H. 17 cm.

Provenance: The Collection of the artist Peter Brandes.

DKK 10,000 / € 1,350

55

Marble head of a man with thick curly beard and deep-set eyes. Mounted on stand. Hellenistic-Roman period, 1st century BC-2nd century AD. H. head 13 cm.

Provenance: The Collection of the artist Peter Brandes.

DKK 15,000 / € 2,000

56

Marble head of a man with thick curly and two-parted beard and distinct moustache, possible remain of ribbon on thick hair, right side. Mounted on stand. Hellenistic-Roman period, 1st century BC-2nd century AD. H. head 14.5 cm.

Provenance: The Collection of the artist Peter Brandes.

DKK 15,000–20,000 / € 2,000–2,700

55

56

57

A Roman marble fragment of a left foot, set on and carved with base. Roman Imperial Period, c. 1st-2nd century AD. Measurement incl. base L. 24 cm. W. 18 cm. H. 14.5 cm.

Provenance: The Collection of the artist Peter Brandes.

Illustrated in Peter Brandes, Den genfundne tid, 2019. 143. There indicated as former Danish sculptor Jens Adolf Jerichau collection. Likely acquired in 1993 at Kunsthallen auction 434 lot 411. The estate of the Danish sculptor Jens Adolf Jerichau (1816-1883) was auctioned in 1884 and in the catalogue several feet were noted (lots 167-171). According to Jerichaus biography from 1884, he acquired a large collection of antiquities in 1854, and in 1855 he wrote to his wife and painter Elisabeth Jerichau-Baumann: "I want to buy antique marble fragments, which in time will increase significantly in value." DKK 60,000–80,000 / € 8,050–10,500

57

58

58 verso

58

An Apulian red figured kantharos with applied white colour, decorated with woman seated on a stool with jewellery box, mirror and fan and a winged Eros standing by a washstand holding a wreath and large bowl. 4th century BC H. 22.5 cm.

Provenance: A Danish private collection. According to information acquired in 2012 at ArtAncient. Previously Gilpin Smith family collection, North England.

Included Thermoluminescence Analysis Report. Oxford Authentication Ltd, Sample No. N112h24.

DKK 10,000–15,000 / € 1,350–2,000

59

59

An Anatolian marble idol, stylized female figure of the violin type with long neck, two small arms and a disc shaped body. Beycesultan type. With stand. C. 3000-2500 BC. H. 11.7 cm.

Provenance: The Collection of the artist Peter Brandes.

Published in "Antik kunst i dansk privateje", København 1974, no. 76. And Peter Brandes, Den genfundne tid, 2019, 36-37.

See Seton Lloyd, Beycesultan I, 1962. 266-67 pl. XXXII for stylistic parallels. DKK 30,000–40,000 / € 4,000–5,350

60

60

A Magna-Graecia terracotta votive female head, wearing a polos headdress over two-parted wavy hair, right ear preserved. 5th century. BC. Mounted on stand. H. head 16.5 cm.

Provenance: The Collection of the artist Peter Brandes.

The terracotta votive head was a gift from sculptor Jenö Meister (1882-1961) to sculptor Einar Utzon-Frank (1888-1955). Published in S. Rindholt: Mange slags ting - Et udvalg af billeder fra professor Einar Utzon Franks samling. København, 1942. DKK 15,000 / € 2,000

61

61

A collection of vases comprising an Attic band kylix, decorated in black glaze with a palmette frieze and added white colour, a Corinthian pyxis (lid lacking) with vertical handles, decorated in black and red glaze with a lotus and bud frieze, an Etruscan black glazed oinochoe "al cartoccio" with floral decoration and a cloaked figure in applied red colour, a South Italian owl skyphos and a Gnathian black glazed bowl with added white leaf decoration on rim. 6th to 3rd century BC. H. 5.5-28 cm. (5)

Provenance: The Collection of the artist Peter Brandes.

Corinthian pyxis described and illustrated in Kunst i privat eje, 1974, cat. no. 170.
Acquired in 1991 at Kunsthallen, Auction 407, lot 711. DKK 15,000 / € 2,000

62

62 detail

62

A Byzantine sandstone capital in Corinthian style with two-tier acanthus leaves and buds, four corners overhanging with rosettes, abakus carved with stylized ornament. C. 800-1100. 49 x 49 cm. H. 44 cm.

Provenance: The Collection of the artist Peter Brandes.

DKK 30,000–40,000 / € 4,000–5,350

63

63

A French pyxis wafer box of champeleve enamel on copper, "box with no cross, round fields with Christ's monogram on white ground. In between blue ground with vines" - Text taken from Ole Olsen. Limoges, 13th century. H. 9.2 cm. Diam 6.5 cm.

Provenance: The collection of the artist Peter Brandes.
Bruun Rasmussen Auctioneer 845/320, November 2013.
Provenance: Ole Olsen Collection; Herman Schmitz. P 19. Tav. IV. No. 5. In the bottom number 5 written in red.
Sculptur, professor Einar Utzon-Frank's Collection, his auction ABR 67, 1955. lot no 399.

The pyxis was designed to hold communion wafers consecrated during the mass. Early pyxes are often small box-shaped objects with tightly fitting lids to avoid any accident to the communion wafers. This pyxis is decorated with the letters IHS the first "Jesus in Greek. Known as the Sacred Monogram it has been used as a symbol for Christ since the 6th century.
Enamelling was used in the medieval period to embellish the most revered object such as those used by royalty or by the church.

DKK 30,000 / € 4,000

64

64
A Limoges champleve enamel copper fitting mounted with a figure of a saint. 13th century. H. 8 cm.

Mounted on a metal base.
Provenance: The collection of the artist Peter Brandes.

DKK 10,000–15,000 / € 1,350–2,000

65

65
A French pyxis wafer box of champeleve enamel on copper, circular with a conical lid, finial in the shape of a cross, decorated in colours with design in green and blue with stylized French lilies. Limoges, 13th century. H. 10.2 cm. Diam. 6.5 cm.

Provenance: The collection of the artist Peter Brandes.
Bruun Rasmussen Auctioneer 845/321, November 2013.
Kunst i Privat Eje: Vol. I, 1944. Einar Utzon Frank's Collection, p. 231. Tav. 11. Sculptur, professor Einar Utzon-Frank's Collection, his auction ABR 67, 1955. lot no 399.

DKK 30,000 / € 4,000

66

66 verso

66

A Southern European Baroque facet-cut rock crystal medicine locket, of octagonal shape, reeled 18k gold frame with black opaque enamel, one hinged side and one lock side, interior carved with five circular indentations, top with suspension ring and eyelet. Italia or Spain, 17th century. H. in total 5.5 cm. W. 3.5 cm. D. 2 cm.

The indentations were used for storing 'shrimp stones', meaning natural secretions from crustaceans, taken as medicine to treat stomach and eye ailments. Their medicinal qualities were discovered in the Middle Ages and continued to be sold in pharmacies until as recently as the 19th century.

Provenance: The Danish owner inherited it from her grandfather, who was born in Austria and an antique dealer.

DKK 18,000–20,000 / € 2,400–2,700

67

67

Part of an altarpiece carved in wood, painted and gilt, with the Coronation of Mary. In the centre a kneeling Mary flanked by Christ and the Holy Father placing the crown on her head, above this the Holy Spirit dove, five winged cherubs witness the coronation, the scene is framed by a leaf ornamented panel. Germany, 16th-17th century. H. 108 cm. B. 81 cm. D. 14 cm.

Provenance: The Collection of the artist Peter Brandes. Previously in the collection of sculptor Einar Utzon-Frank (1888-1955). And in the collection of architect Egil Fischer (1878-1963).

Published in Svend Rindholt, Mange slags ting - Et udvalg af billeder fra professor Einar Utzon Franks samling. København, 1942. Illustrated in Peter Brandes, Den genfundne tid, 2019. 286.

DKK 75,000–100,000 / € 10,000–13,500

68

An important early 17th century Persian Safavid Kashan/Isfahan silk and metal thread 'Polonaise' rug. Rare design with a central eight pointed star medallion linked with two large half medallions filled with flowering vines, arabesques and cloudbands surrounded by main border mith palmettes, flowerheads and serrated leaves. Mounted on linnen and framed. 1600-1630. 210 x 150 cm.

Provenance: Danish private collection. Acquired at Sotheby´s, London, 6 may, 1977. lot. 178.
To the best of our knowledge the present example is one of three known knotted Polonaise rugs in Denmark. The first, the exceptional Danish "Polonaise" coronation carpet(Inv. Mus. nr. 21.1.). The second, a Polonaise Isfahan rug(Inv. nr. 31/25c). Both part of the Royal Collections at Rosenborg Palace.

Literature (Related Ex.): Friedrich Spuhler, Preben Mellby-Hansen and Maiken Thorkildsen. The Royal Collections Rosenborg Palace, 1987. 1987. Denmark's coronation carpets, plate I-II.

Related examples: A. U. Pope, Survey of Persian Art, Vol. III, plate 1256.
Kurt Erdmann, Siebenhundert Jahre Orienteppiche, 1966, Germany, Tafel IV.
Sarre and Trenkwald 1926, Vol. I, plates 25 and 30.
Mumford, John Kimberly, The Yerkes Collection of Oriental Carpets, New York, 1910, pl. XII.
Valentiner, Wilhelm, Catalogue of a Loan Exhibition of Early Oriental Rugs, New York, 1910, no. 35.
The Corcoran Gallery of Art, Illustrated Handbook of The W. A. Clark Collection, The Corcoran Gallery of Art. Washington, D.C.: W. F. Roberts Company, 1928, p. 77, illustrated p. 113.
"Carpets for the Great Shah: The Near-Eastern Carpets from the W. A. Clark Collection," The Corcoran Gallery of Art Bulletin, Washington, D.C., Vol. 2, No. 1, October 1948, p. 23.
Friedrich Spuhler's article 'Entwurfspraktiken safawidischer Hofmanufakturen am Beispiel der sog. Polenteppiche', Hali, Autumn, 1978, pp. 244-47.

In 1878, a number of silk and metal-thread carpets from the collection of Prince Ladislas Czartoryski were exhibited at the Paris International Exhibition. As some of the carpets displayed the Czartoryski coat-of-arms it was assumed that these rugs were made in Poland. It was later recognized that this group, distinguished by a silk pile and metallic brocading, was Persian, made during the reign of Shah Abbas I (1587 – 1628.) The Safavids ruled Greater Iran from 1501-1722 and again from 1729-1736. The Polish attribution, however, persisted, and these carpets still bear the name 'Polonaise'. In 1945 a Czartoryski Polonaise (inv.no.45.106) with five unattributed coats-of-arms was given to the Metropolitan Museum of Art, New York, by John D Rockefeller, Jr., onetime owner of the present example.

The design of these weavings is derived from the repertoire of earlier Persian motifs but the rich silk pile, highlighted with gold and silver brocading, and muted but lively colors, signals a change from the past. These luxurious carpets epitomize the wealth and opulent taste of the 16th and 17th century Persian Court. The taste for the lavish Shah Abbas style was disseminated through ambassadorial and trade routes with the West where 'Polonaise' carpets found great favor with the Baroque nobility of the 17th century European Courts.

Some examples still remain in old European collections, such as the Duke of Buccleuch, the Marquess of Salisbury and the Princes of Liechtenstein, some have passed to national and private museums in Italy, Germany, Holland, Austria, France, Denmark, Portugal, Russia, Poland and Hungary, to name a few. Several of those which left Europe for the US, particularly in the late 19th and early 20th century when the great tycoons were forming their collections, are now in American museums.

The glamour associated with the ownership of such carpets has persisted and Polonaise carpets have long been objects of desire in the most prestigious of collections from the Medicis of 17th century Italy to the most eminent families of the 20th century.

DKK 125,000–150,000 / € 16,500–20,000

68

69

A Baroque console of gilded and painted wood with top of gray stone, supported by three putti, the middle one riding a dolphin flanked by putti with cornucopias. Italy or South Germany. First half of the 18th century. H. 98 cm. W. 104 cm. D. 60 cm.

DKK 150,000–175,000 / € 20,000–23,500

69

70

A west Anatolian "Lotto" rug fragment. A red ground with a stylized arabesque pattern in yellow surrounded by cartouche main border. 17th century. Mounted on a frame. Rug 142 x 115 cm, frame 155 x 124 cm.

Literature, related Ex.: Herbert Reichel, Reinberg 1969. Berühmte Orient-teppiche aus historischer sicht. P. 112-113, Pl. 22. & P. 178-181. Pl. 42-43.
Heinrich Jacoby, Berlin 1923. Sammlung Orienttalischer Teppiche. P. 116-117. Pl. 37.
Friederich Spuhler, London 1978. Islamic carpets and textiles in the Keir collection. P. 42-45. Pl. 15-20.
Franz Bausback, Manheim 1978. Antike Orientalische Knüpfkunst, P. 48-49.

'Lotto' carpets derive their name from the Renaissance painter Lorenzo Lotto, (c. 1480 – 1556). Lotto depicted an example in 'The Alms of St. Anthony', 1542, Venice, although they also appear in other and earlier works such as Sebastiano del Piombo's 'Cardinal Bandinello Sauli', of 1516. This indicates that the earliest examples are at least from the very early 16th century.

These carpets were also differently in the two regions(Islamic/Europe): in the Islamic world, they were placed on the floor, whereas in Europe, they were used to cover tables. For this reason, the export carpets were generally smaller than those made for use within the Ottoman Empire. The motif in the border of the carpet is pseudo-Kufic script. Kufic is an angular style of Arabic script, and here the letters are so abstracted and stylized that they are merely decorative. For centuries, luxury textiles had been exported from the Islamic world to Europe, so the pseudo-script indicated the carpet's origins and value.
Lotto rugs can be seen around the world in private collections and public museums. DKK 40,000 / € 5,350

70

71

71
A Spanish or Italian Baroque paint and giltwood column, carved with cherubs, drapery and twisted fluting, the lower part decorated in blue and carved with stylized clouds. Early 18th century. H. 210 cm. DKK 20,000 / € 2,700

72
A large Baroque figure, painted and gilded carved wood, seated putto on a wall console. Late 17th century. H. 120 cm. W. 54 cm. D. 35 cm. DKK 30,000 / € 4,000

72

73

73

A Beauvais tapestry depicting Alexander the Great and his raid. Very detailed and true to life made with shadows etc. Executed in wool and silk. C. 1700. 255 x 226 cm.

Reduced in size.

As part of a constant effort to promote French industry, Louis XIV's finance minister Jean-Baptiste Colbert founded the Beauvais tapestry manufactory in 1664. Although it was established under Colbert and subsidized by the state, the Beauvais works was a private enterprise run by a succession of entrepreneurs with varying degrees of success. Beauvais made tapestries for the wealthy bourgeoisie and nobility of France, as well as for export.

DKK 35,000 / € 4,700

74

74
A pair of Danish Baroque silver candlesticks, octagonal baluster and knopped stem, four-sided dome-profiled base with retracted corners, engraved "M" and "WCM". Maker Oluf Nielsen Bützov, licensed in Ribe 1767-1811. Weight 332 g. H. 15,5 cm. (2) DKK 18,000–20,000 / € 2,400–2,700

75
A Danish Baroque silver stand, of oval shape, shallow well with upturned and fluted edge. Maker Jens Pedersen Komløv 1721, Copenhagen town mark 1733. Weight 204 g. H. 2 cm. L. 19.5 cm.

Provenance: A Danish manor house.

DKK 8,000–10,000 / € 1,050–1,350

76
A Danish Baroque silver bowl, of oval shape, upturned edge on a full lower part, twin handles, raised on four animal paws. Maker Jens Pedersen Komløv 1733, Copenhagen town mark 1734. Weight 522 g. H. 8.5 cm.

DKK 10,000–15,000 / € 1,350–2,000

75

76

77

77

A Baroque parcel-gilt peg tankard, of cylindrical and slightly tapering shape, domed lid with scroll thumb-piece, set with coin struck in Stockholm 1731 with portrait of King Frederik I and Queen Ulrika Eleonora of Sweden, applied with scrolling foliage frieze, including three medallions with figures. Unidentified marks. Presumably Germany or The Baltic States, first half-18th century. Weight 836 gr. H. 17 cm.

DKK 18,000–20,000 / € 2,400–2,700

78

78

A large Swedish chandelier with cage shaped frame of gilded brass, cut glass pendants in the shape of leaves, eight candle holders, internal fitted for eletricity. Rococo style, mid-19th century. H. 104 cm. Diam. 77 cm.

DKK 25,000–30,000 / € 3,350–4,000

79

A Swedish Öland stone top table, the lower part of oak with twisted legs, between which is a X-shaped stretcher. Mid-19th century. H. 82 cm. L. 103 cm. D. 59 cm.

Provenance: The Danish estate Tyrrestrup.

DKK 10,000–15,000 / € 1,350–2,000

79

80

80

A monogram signed 17th century Edingen tapestry depicting the mythological and legendary scenery of "Alexander Encounters Thalestris", Queen of the Amazons, from The Story of Alexander the Great. Marked: "EN" and heraldic weapon of the city for Edingen or Enghien in Belgium including markers mark(unidentified). A fine weave example executed in wool and silk. 380 x 345 cm.

Enghien tapestries were of very high quality and were made for an international market. In the 16th century, the Flemish towns of Enghien, Oudenaarde, and Brussels became leading tapestry centers in Europe, following Germany and France. The tapestries were a highly valued and prestigious art form during the 17th century. Enghien's workshops continued a tradition of large-scale production that became prominent after the early 1500s. Enghien tapestries were Flemish verdure and game-park tapestries, known for their dense foliage, animals, and occasional mythological or biblical scenes. While many were manufactured in Enghien and other Flemish weaving centers, direct "town marks" are rare.

Museums and collections worldwide hold Enghien tapestries, including the Musée Royaux des Beaux-Arts de Belgique, the Victoria and Albert Museum in London, the Metropolitan Museum of Art in New York, and the National Trust in the UK.

DKK 50,000–60,000 / € 6,700–8,050

81

81
An Aubusson Verdure tapestry. Motif depicting hunting scenery in the forest, with village in the background. Fine weave, executed in silk and wool. Early 18th century. W. 218 cm. H. 315 cm. DKK 25,000 / € 3,350

82

82

A large Baroque mirror in frame adorned with gilt lead moldings and ornaments and blue glass edges. Early 18th century. The mirror is presumably restored around 1880 and rearranged in the current form with later additions and therefore also a later design. H. 163 cm. W. 90 cm.

Provenance: A Danish manor house.

The current mirror can be compared to the Swedish baroque mirrors made by the Swedish-German furniture maker and sculptor Burchard Precht who produced high-quality furniture in Sweden in the late seventeenth and early eighteenth century. Originally from Bremen, Precht arrived in Stockholm in 1674 to work at Drottningholm Palace and was named court carver in 1682.
In 1687-88, he traveled to Rome and Paris with the Swedish court architect Nicodemus Tessin. The trip strongly influenced Precht's work and led to many commissions. Together with Tessin, Precht introduced the gilded Baroque style to Sweden. A large amount of furniture was produced in his workshop, a trademark of Percht is the ornamental frames for mirrors and pictures with mirrored and blue glass borders. Weather this mirror is made by Precth is uncertain but the elements and could be from his workshop.

DKK 150,000–200,000 / € 20,000–27,000

83

A pair of oval Swedish Baroque mirrors in gilt lead frames, decorated with red glass plaques, turtle doves and allegorical female figures in classical robes, each with one brass candle holder. Stockholm, c. 1720. H. 78 cm. W. 57 cm. (2)

The Precht family is synonymous with the production of mirrors of the highest quality in 18th century Sweden, numerous examples having been attributed to Burchard or to his sons Gustav (d. 1763) and Christian (d. 1779). Originally from Bremen, educated in Hamburg, Burchard arrived in Stockholm in 1674 to work at Drottningholm Palace before being appointed carver to the court in 1682, further to the recommendation of the royal architect, Nicodemus Tessin the Younger. Precht became extremely influential in the development of the Swedish Baroque style.

Literature: Graham Child: World Mirrors, 1990. p. 299 And Torsten Sylvén, Elisabeth Welander-Berggren: Speglar, spegelmakare & Fabrikörer in Sweden 1650–1850, p. 192.

DKK 60,000–80,000 / € 8,050–10,500

84

A large Swedish Baroque style Öland stone top table, the lower part of oak, front with two drawers, baluster-shaped legs joined by stretcher. C. 1850. H. 77 cm. L. 230 cm. W. 84 cm.

Provenance: The Danish estate Tyrrestrup.

DKK 60,000 / € 8,050

84

85

85

Five Danish Baroque salt glaze pottery peg tankards, of cylinder-smooth or reeled shape, in brown and cream nuances, all mounted with hinged silver lids. 18th century. H. from 18 to 23 cm.

Smooth lid with square top, gentleman and lobed thumb-piece, set with 1 crown with profile portrait of King Christian V of Denmark and the Danish Royal crown, struck in 1693, engraved "LPSR 1750" pricked "BJDH". Maker Peter Brock, licensed in Randers 1739-1766.

Profiled lid, gilt interior, engraved with flowers, lion thumb-piece, set with a gilded travel thaler, also called coronation thaler 6 mark with profile portrait of King Frederik IV of Denmark and Norway's lion, struck in Copenhagen 1704 in connection with the King's travel to Norway the same year, pricked "SCSM BID 1772". Maker Erich Nielsen Grøn, mentioned in Varde from 1712.

Lid engraved with foliage, cherub and shell ornamentation thumb-piece, set with 1 crown including portrait of King Frederik IV of Denmark on horseback and the Royal Danish coat of arms, struck in Kongsberg 1723, indistinct pricked initials. Indistinct marked.

Smooth and profiled lid, lobed thumb-piece, set with a coin depicting a profile portrait of King Frederik V of Denmark and a text in memory of the 300-years anniversary for the Danish reformation. Maker Bertel Johannsen Kjærulf, licensed in Viborg c. 1711-1721. The widow continues the workshop.

Gadrooned lid, acorn thumb-piece, set with the same coin as above. Maker Jens Jensen Klitgaard, licensed in Copenhagen 1709-1747. (5) DKK 30,000–40,000 / € 4,000–5,350

86

86

"Blue Fluted" - four porcelain peg tankards, decorated in underglaze blue. Royal Copenhagen, c. 1800. All with hinged silver lids. 18th-19th century. H. from 18.5 to 22 cm.

Profiled lid, lobed thumb-piece, engraved "CKS ACH 1703". Maker Jacob Sørensen, Copenhagen 1703.

Profiled lid, engraved with flowers, lion thumb-piece, set with a gilded medal in the memory of King William III of England and the Battle of La Hogue 1692, pricked "JWS KTDD". Maker Axel Johannes Krøyer, Copenhagen 1737.

Profiled lid, gilt interior, acorn thumb-piece, edge with ten Danish eight-shillings, struck 1630, top set with a thaler, struck 1618, with profile portrait of King Christian IV and his coat of arms. Presumably maker Christian Hosøe, Copenhagen 1770.

Profiled lid, embossed with foliage and cartouches, spherical thumb-piece, engraved "WASW HNDW 1833". Maker Peter Sæbye, Copenhagen 1831. (4) DKK 20,000–30,000 / € 2,700–4,000

87

88

87
A large Baroque walnut wardrobe called 'Wellenschrank', profiled top an base, the front with a pair of panelled doors with a hidden keyholde enclosing a large iron lock. Zürich or Frankfurt. C. 1720. H. 220 cm. W. 220 cm. D. 81 cm.
DKK 30,000 / € 4,000

88
A Russian silver-gilt-mounted coconut cup and cover, carved with portraits of Tsar Peter I the Greath, Tsarina Elisabeth I and Tsarina Catherine I the Great with Russian names in cartouches, baluster stem, domed support chased with Rococo fields, flat base, cover with spherical finial and carved foliage. Apparently unmarked. 18th century. H. 19 cm.

A similar carved coconut cup at the Marjorie Merriweather Post Collection at Hillwood, no. 12.47.
DKK 15,000–20,000 / € 2,000–2,700

89

89

A Swedish Öland stone top table of oak, the front with one drawer, baluster shaped legs, joined by stretcher. Mid 19th century. H. 80 cm. L. 108 cm. W. 90 cm.

Provenance: The Danish estate Tyrrestrup. DKK 15,000–20,000 / € 2,000–2,700

90

A Swedish Baroque commode, painted and decorated in the 'Faux marble' tradition, curved front with three large drawers, gilt bronze handles and key plates. First half of the 18th century. H. 84 cm. W. 119 cm. D. 56 cm.

DKK 35,000–40,000 / € 4,700–5,350

90

91

91

A Flemish tapestry in Verdure style with scenery from the edge of the forest with animals, background with church tower, surrounded by wide main border with columns and vases with flowers. Executed with wool and silk. C. 1700. W. 320 cm. H. 306 cm.

DKK 40,000 / € 5,350

92

A Spanish baroque style ebony, brass, gilt metal, iron and tortoise shell specimen cabinet, the central door displays a statue of a maiden draped in flowing fabric standing in a niche and flanked by columns, opening to an arrangement of small drawers, further flanked by four drawers on either side, black painted stand on turning legs. Mid-19th century. H. 57 cm. W. 112 cm. D. 35 cm. Stand H. 75 cm. W. 117 cm. D. 38 cm.

Provenance: A Danish manor house.

DKK 30,000–40,000 / € 4,000–5,350

92

93

93

A large Dutch walnut, olivewood, oyster veneered, chequer inlaid and marquetry cabinet on stand, the doors inlaid with geometric pattern within circular tablets, the stand comprising one long drawer, on large spiral-twist turned legs, with a shaped X-stretcher. Late 17th century and with later additions. H. 210 cm. W. 185 cm. D. 63 cm.

Provenance: A Danish manor house.

DKK 40,000 / € 5,350

94

94

A George II walnut wing chair, later upholstered in wool with bright colours, cabriole legs with carving to the knees terminating in pad feet, joined by stretchers. England, mid-18th century. DKK 25,000 / € 3,350

95

95

Two pairs of uniform French Baroque silver candlesticks, profiled nozzle, tapering and hexagon-shaped stem chased with shells, profiled-domed base with low well and lobed-fluted lower edge. Unregistered maker, Paris 1742-1743; maker Jacques-Joseph Moillet, Paris 1745-1746; four associated drip-pans, Paris 1749-1750. The former engraved with monogram on base, the latter engraved with a noble coat of arms on base, the four drip-pans engraved with the mentioned monogram. Weight 2,989 g. H. 24 cm. and 25 cm. (8)

Provenance: Danish private collection. DKK 50,000–60,000 / € 6,700–8,050

96

96

A Louis XV amaranth and rosewood game table. Stamped 'I.DUBOIS' and 'JME' for Jurande des Menuisiers Ébéniste. Paris, mid-18th century. H. 73 cm. L. 65,5/ 131 cm. W. 84 cm.

The beautyfull work of Jacques Dubois can be seen in London at the Wallace Collection and Victoria and Albert Museum, Waddesdon Manor Buckinghamshire, Musées des Arts Décoratifs and musee Carnavalet as well as Cleveland Museum of Art, the Frick Collection and the Wrightsman Collection, Metropolitan Museum in New York.

DKK 120,000–125,000 / € 16,000–16,500

97

A Louis XV gilt bronze mounted Boulle marquetry, tortoiseshell and brass inlaid bracket clock, surmounted by a figure of a swan, decorated with foliage, the white enamel dial signed 'Perichon a Pairs'. Mid-18th century. H. 130 cm. W. 51 cm. D. 23 cm. DKK 30,000 / € 4,000

98

A Louis XV giltwood canapé by Jean Avisse, arch-shaped padded back, arms and serpentine seat covered in gilt and blue floral silk damask, with curved arm supports, on cabriole legs terminating in scrolled feet. Stamped three times 'I.AVISSE' beneath the back seat rail. France, mid-18th century. H. 101 cm. L. 215 cm. D. 90 cm.

Literature: Similar canapé described and shown in The J. Paul Getty Museum Journal, Vol. 12, Malibu, 1984, p. 199.

Jean Avisse was elected maître in 1745 and worked from premises in the rue de Cléry.

He was a leading 'menuisier' during the mid-18th century, working for the French court and aristocratic patrons, including the comtesse de Fontenay, the chevalier de Lamotte, the duchesse de La Tremoille and the marquise de Chabannes. He collaborated with the most important sculptors of his time, such as François Baillard and Pierre Rousseau.

DKK 20,000 / € 2,700

97

98

99

99

Two uniform Rococo silver tureens, German and Danish resp., of oval-smooth shape, upper reeled edge with bands, fluted and curved-foliated twin handles with shell ornamentation, raised on four volute supports with foliage. Belonging silver insert, gilt interior, with serpentine and profiled twin handles. Associated silver tray, sunken well with slightly upturned rim, fluted edge with bands.

German set: Maker Bernhard Heinrich Weyhe, Augsburg 1757-1759, assay scrape, pricked weight statement "Vog 231 1/2 lot". Tray pricked weight statement "Vog 100 1/2 lot".

Danish set: Maker Johan Georg Høderich, Copenhagen 1767, pricked weight statement "Vog 229 1/2 lot". Tray pricked weight statement "Vog 100 lot".

Later domed lids, pricked "No 1" and "No 2", resp., with artichoke finial on chased and embossed leaves, narrow sides with openings adapted to insert handles. These apparently unmarked, mid-19th century.

Weight in total 9,667 g. Tureen with lid: H. 25 cm. L. 43 cm. Tray: L. 44 cm. W. 30.5 cm. (8)

Provenance: Vice-consul and merchant Ferdinand Tutein (1788-1880), Copenhagen, and his wife Josepha Tutein, née Siboni (1806-1866), daughter of singer Giuseppe Siboni. Then their son, merchant Frederik Giuseppe Gustav Tutein (1825-1920), Gurrehus Castle. Thence by descents until today. The family Tutein was part of the highest bourgeois class in Denmark

DKK 150,000–200,000 / € 20,000–27,000

99

100

100

An impressive set of twelve Louis XV carved and green painted silk damask upholstered fauteuils à la reine armchairs, each cartouche shaped back surmounted by a floral cresting above outscrolled padded arms and an upholstered seat with floral carved serpentine rail, raised on cabriole legs ending in scrolled toes. The chairs have been recently upholstered and covered with Venetian Rubelli silk with the baroque pattern called San Marco-Giada. Mid-18th century. (12)

DKK 750,000–800,000 / € 100,000–105,000

101

101
An Audenarde Verdure tapestry, classic view from the edge of the forest with castles in the background. Executed in wool and silk. 18th century. W. 350 cm. H. 231 cm.

DKK 30,000–40,000 / € 4,000–5,350

102

102
A Flemish Tapestry with an Old Testament scenery, 'The Story of Esther'. Executed in wool and silk. 18th century. H. 217 cm. W. 224 cm. DKK 20,000 / € 2,700

103

103

A pair of Danish Rococo and unusual three-light silver candelabra, of spiral-fluted and clearly profiled shape, serpentine branches cast with leaves, curved nozzles and foliate drip-pans, encircling a leaf bouquet, baluster stem, circular-lobed and domed-profiled base, throughout richly chased and embossed with shell ornamentation and volutes, engraved with monogram. Detachable top for one candle. Maker Christopher Jonsen 1761, Copenhagen town mark 1762. Weight 3,220 g. H. 32 cm./24 cm. (2) DKK 150,000 / € 20,000

104

104

NICLAS MEUNIER, ATTRIBUTED

A pair of large Swedish Rococo giltwood mirrors both with mirrored borders and carved with rocailles and foliage. Stockholm, c. 1760. H. 177 cm. W. 70 cm. (2)

The shape of the mirrors indicates that they were probably made by the French-born mirror maker Niclas (Nils) Meunier (b. 1730, d. 1797) who was master in Stockholm from 1754-97 and royal mirror maker from 1769 onwards.

DKK 100,000–150,000 / € 13,500–20,000

105

MATHIAS ORTMANN, ATTRIBUTED

b. 1692, d. Copenhagen 1757

A pair of Danish rococo chests of drawers of giltwood and walnut with later white Carrara marble tops, bombé-shaped, each with curved bracket front. Mid-18th century. H. 81 cm. W. 73 cm. D. 55 cm. (2)

Provenance: A Danish manor house.

Mathias Ortmann was a pioneer within Rococo furniture in Denmark, and his furniture is of such exquisite quality that it represents the finest within Northern European Rococo furniture.

He was born into the trade and became an apprentice at his father's rapidly expanding workshop in Nyhavn, which was a supplier of furniture to places such as Charlottenborg Palace, the residence of King Frederik IV's brother, Prince Carl. Mathias Ortmann completed his apprenticeship in 1725, and in 1727 he became a licensed cabinetmaker.

On his journeys through Europe, Ortmann discovered the benefit of signing the pieces he crafted, which many contemporary cabinetmakers refrained from doing. Having added his signature to most of the pieces he crafted, Ortmann's name eventually gained a great degree of fame. His works are still in high demand and are today rare collector's pieces.

DKK 150,000–200,000 / € 20,000–27,000

105

106

A Chinese export black and gilt lacquer bureau cabinet made for the Danish market. Decorated overall with scenes of European courtly life in the shape of cardplaying entourage, hunting scenes with horsemen stag and boar, young couple and picnic scene. The arched top above mirrored door enclosing a drawer and shelves, fall front enclosing a fitted interior with drawers, compartments and central verre eglomisé prospect door, embossed metal escutcheons. Approx. 1730-1740. H. 244 cm. W. 96.5 cm. D. 52 cm.

Provenance: A Danish private collection.

Throughout the many centuries where the Silk Road was the only trade link between China and the West, there were relatively few art objects that made it to Europe. But during the 16th century, the European shipping industry opened up new trade routes all over the world, and from the beginning of the 17th century, England, the Netherlands and Denmark-Norway established East Asiatic trading companies that brought home tea, porcelain, art, furniture, lacquerware and silk to the European market.

The Danish Asia Company was established in 1730 to trade with China following the closure of The Danish East India Company. Two years later the company was granted a 40 year monopoly on the Danish trade with Asia.

Especially the European royal families and noble houses were fond of using Chinese art, decorative art and furniture in their interiors.

Lacquered objects were highly prized for their flawless finish and light-reflecting qualities. However, larger furniture pieces were still a rarity since they were expensive to ship to Europe.

Nevertheless, the Danish kings ordered several exotic furniture pieces in China during the 18th and 19th centuries. Especially Christian VI and Queen Sophie Magdalene had a great penchant for Chinese furniture and had their palaces decorated with these exotic art objects to show off their power, wealth and knowledge of the world around them.

Other examples of rare and exceptional Chinese lacquer pieces with the distinctive fusion between Chinese and European art can be seen in the Royal Danish collection. The highly important two identical cabinets that today are located at Fredensborg Palace. The cabinets was brought to Copenhagen aboard the China trader 'Sleswig' in 1737-1738. The top is adorned with three small gilded busts of Roman emperors in Chinese perception.

It is uncertain whether the offered cabinet has stood in one of the Danish royal palaces, but it is a typical and very well-preserved example of the 18th century's interior style, where this type of furniture was highly sought after.

"The Rococo Bureau Cabinet from Hirschholm Castle". Sold at Bruun Rasmussen in 1997

As the lacquer was admired as a precious and mysterious material and objects was made specifically for export, in forms and styles to suit Western tastes.

The shape and design of this cabinet on sale has several similarities with "The Rococo Bureau Cabinet from Hirschholm Castle" which was sold at Bruun Rasmussen in 1997, made and labelled by the German born cabinetmaker Mathias Ortmann (c. 1692 – 1757), who was pioneer within the Rococo style in Denmark and his furniture is of such exquisite quality that it represents the finest within Northern European Rococo. The proportions of both bureau cabinets, with the framed mirrored single door in the upper part as well as the rounded corners of the lower drawers and the placing of the legs has a familiar parallelism between them, the selling bureau cabinet however with a Chinese influence.

'Kina og Danmark 1600-1950, Kinafart og Kinamode' by Tove Clemmesen & Mogens B. Mackeprang.
Krog, O., & Christiansborg Slot. (2006). Skatte fra Kajserens Kina, Den forbudte by og Det Danske Kongehus, (Treasures from imperial China, the Forbidden City and the Royal Danish Court). København: Det Kongelige Sølvkammer.

DKK 1,200,000–1,500,000 / € 160,000–200,000

107

107

PAINTER UNKNOWN, 18TH CENTURY

A pair of French decorative wall panels, each with Chinese scenes showing distinguished women in exteriors. The richly carved frames of blue-painted wood adorned with foliage. Oil on canvas. 125 x 150 cm. (2)

DKK 50,000 / € 6,700

108
A set of four French Louis XV white painted and blue decorated armchairs, period gobelin upholstery with the fabels of Jean de la Fontaine. Paris, mid 18th century. (4)
DKK 40,000 / € 5,350

108

109

109

A Swedish Rococo mirror in a frame of gilded carved wood with papier-mâché decoration in the shape of acanthus leaves, rocailles and volutes, later mirror glass, the frame with mirror border decorated with gold foliage. Stockholm, mid-18th century. H. 164 cm. W. 70 cm. DKK 20,000 / € 2,700

110

A pair of Danish giltwood and walnut petite commodes in the manner of Mathias Ortmann, with the serpentine moulded tops possibly later, each with a punched parcel gilt frieze with ribbon ornament, containing three cross-banded drawers inlaid with ash lines, parcel-gilt moulding with canted angles and foliate flower head pendant ornament, the pierced aprons below with fruit, ribbon and floral garlands on splayed inswept legs, each painted with 'IA' on the back. C. 1760. H. 78. W. 65. D. 45. (2)

DKK 100,000–150,000 / € 13,500–20,000

110

111

MATHIAS ORTMANN

b. 1692, d. Copenhagen 1757

A Danish Rococo walnut commode with partially gilded wood and gesso, curved sides and front with three drawers, cabriole legs, late gild lead mountings, gilt bronze handles and key plates, later curved profiled top of white Carrara marble. Copenhagen, mid-18th century. H. 86 cm. W. 104 cm. D. 54 cm.

Engraved label, preserved on the top under the marble top:
"Hos Sr. M. Ortmann boende udi Gotters Gaden bliver alle Sorter Cabinet og Snedker Arbeide forfærdiget for en Civil Pris i Kiöbenhavn". ("At Sr. M. Ortmann's residence in Gotters Gaden, all types of Cabinet and Carpentry work are completed for a Civil Price in Copenhagen").

Provenance: A Danish manor house.

Mathias Ortmann was a pioneer within Rococo furniture in Denmark, and his furniture is of such exquisite quality that it represents the finest within Northern European Rococo furniture. He was born into the trade and became an apprentice at his father's rapidly expanding workshop in Nyhavn, which was a supplier of furniture to places such as Charlottenborg Palace, the residence of King Frederik IV's brother, Prince Carl. Mathias Ortmann completed his apprenticeship in 1725, and in 1727 he became a licensed cabinetmaker. On his journeys through Europe, Ortmann discovered the benefit of signing the pieces he crafted, which many contemporary cabinetmakers refrained from doing. Having added his signature to most of the pieces he crafted, Ortmann's name eventually gained a great degree of fame. His works are still in high demand and are today rare collector's pieces.

DKK 60,000–80,000 / € 8,050–10,500

111

112

112
A pair of German Rococo three-light silver candelabra, of spiral-fluted model, curved branches cast with leaves, lobed nozzles and foliate drip-pans, baluster stem, circular-domed and lobed base, chased and embossed with shell ornamentation and volutes. Detachable top for one candle. Maker Johan Jakob Bauer V, Augsburg 1777-1779. One weight 940 g., one later filled. H. 33 cm./23 cm. (2)
DKK 30,000–40,000 / € 4,000–5,350

113
A pair of Danish or north German Rococo giltwood rectangular facet cut mirrors each within an elaborately carved frame embellished with openwork C-scrolls, rocaille and foliage. Mid-18th century. H. 113 cm. W. 49 cm. (2)
DKK 80,000–100,000 / € 10,500–13,500

114
'The bird Service' three fluted porcelain plates, moulded with cartouches in relief, decorated in colours and gold with birds and insects. The Royal Danish Porcelain Factory, circa 1780. Diam. 25 cm. (3)

The bird decorations are taken from various engravings from circa 1775. Among others J.El. Ridinger: Raub Vögel Bey Tage, 1781. G.F. Riedel: Sammlung von Feder Vieh besonders Haus Geflügel nuzlich Fabriquen 1775 and IM Seeligmann: Sammlung verschiedener ausländischer und seltner Vögel 1753. Depicted in Bredo L. Grandjean: Royal Danish Porcelain, 1962. p. 92.

Provenance: A Danish private collection DKK 30,000–40,000 / € 4,000–5,350

113

114

115

116

115
A Danish Rococo silver coffee pot, of oval spiral-fluted baluster shape, domed-hinged cover with bird finial, raised base, wood handle. Maker Eiler Mortensen, Copenhagen 1766. Weight (incl. wood) 879 g. H. 31.5 cm.

DKK 10,000–15,000 / € 1,350–2,000

116
A Danish Rococo silver coffee pot, of oval spiral-fluted baluster form, hinged-profiled cover, domed-lobed base, wood finial and scroll handle, pricked in bottom "SS ADR". Maker Peter Olessøn Normand, licensed in Randers 1747-1761. Weight (incl. wood parts) 605 g. H. 26 cm.

DKK 10,000–12,000 / € 1,350–1,600

117

117

A set of four Danish Rococo silver candlesticks, of spiral-fluted shape, baluster stem, domed-circular and profiled-lobed base, throughout chased and embossed with flowers and foliage, rocailles and shell ornamentation. Maker Sivert Thorsteinsson 1758, Copenhagen town mark 1759. Weight 1,612 g. H. 20 cm. (4)

DKK 80,000–100,000 / € 10,500–13,500

118

118

A large Danish Rococo mirror in a giltwood and gesso frame, carved with openwork flowers and foliage. Mid-18th century. H. 172 cm. W. 66 cm. DKK 40,000–50,000 / € 5,350–6,700

119

A pair of square porcelain cachepots moulded with ram's heads and festoons in relief, painted in colours and gold with figural scenes and attributes of art; matching dishes. The Royal Copenhagen Factory, presumably painted by H.C. Ondrup circa 1780-1785, H. 15.5 cm. (2)

Literature: Bredo L. Grandjean, Kongelig Dansk Porcelain, Copenhagen 1962, similar depicted p. 81

Provenance: A Danish private collection

DKK 20,000–25,000 / € 2,700–3,350

119

120

A porcelain potpourri vase painted in colours and gold with allegorical figures 'en grisaille' in gilt oval frames surrounded by rich repoussé flowers. Twin handles moulded like twigs with oak leaves and acorns, finial in shape of a putto. The Royal Copenhagen Porcelain Factory circa 1780-1785. H. 40 cm.

Literature: Bredo L. Grandjean, Kongelig Dansk Porcelain, Copenhagen 1962. Similar depicted p. 132.
Provenance: A Danish private collection

DKK 20,000–25,000 / € 2,700–3,350

121

Solitaire dejeuner porcelain set, decorated by F.C. Camradt in colours and gold with putti in cloud formations after engravings by Jean Daullé after Francois Boucher's The Four Seasons. Gilt trimming with cartouches in green; finials moulded like rosebuds. Comprising: A coffeepot, a teapot, a sugar bowl, a creamer, a biscuit bowl, cup and saucer and oval tray with fluted rim 34 x 28 cm. The Royal Porcelain Factory circa 1780-1785. (7)

Literature: Lauritz G. Dorenfeldt, Kongeligt Porcelæn 1775-1810, Copenhagen 2016, similar depicted p. (75) 109.
Bredo L. Grandjean, Kongelig Dansk Porcelain, Copenhagen 1962, p. 136 ff.
Provenance: A Danish private collection.

DKK 40,000–50,000 / € 5,350–6,700

120

121

122

122

DIETRICH SCHÄFFER, ATTRIBUTED

b. Keyla

A Danish Rococo walnut and giltwood display cabinet, curved top with mirror, carved with openwork rocailles and combing, cut off corners, inlaid with blue glass, front with glass door, profiled lower part with drawer and tall cabriole legs. Transport label; L.K. 57.2 Stockholm. Mid-18th century. H. 248 cm. W. 96 cm. D. 52 cm.

The German-born Diederich Schäffer was a court cabinet maker in Danish service. He was one of many artists who in 1730 was called upon to build Christiansborg Palace and was master of the most distinguished Rococo interiors of the time in Copenhagen, including Moltke's Palace at Amalienborg and Frederiksberg Palace. His apartment in Magstræde is preserved and can be seen today at the National Museum. In 1755 he built Schæffergården in Jægersborg, but due to the prestigious construction of the house he went bankrupt and had to sell and move in 1772.

DKK 400,000–500,000 / € 53,500–67,000

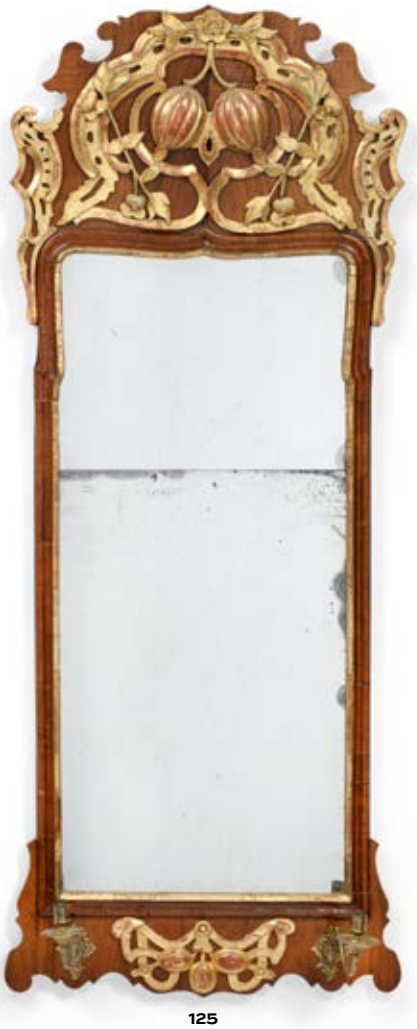
123

123
A near pair of Swedish transition giltwood mirrors, by Samuel Bomansson (mirror maker in Stockholm 1756-1771), each carved with scrolling foliage, surmounted by a pierced rockwork and decor in papier mache. One stamped on the back 'BS'. Second half of the 18th century. H. 112 cm cm. W. 43 cm. (2) DKK 60,000 / € 8,050

124
A Ravar Kerman carpet, Persia. An elegant repeating linked multi colored medallions design by the famous Sheikh Hossein. 1900-1920. 552 x 429 cm.

Ravar has long been the origin of some of the finest of kerman products. the historical explanation appears to be that during the wars of the late 19th century much of kerman was destroyed and a large part of the population, among them many carpet weavers, fled to ravar.
although the weavings are characteristic of kerman, the high quality rugs produced in ravar soon gained recognition and the workshops founded their own tradition. raver or lavar as it is called in the west has had the reputation for the finest kerman carpets. these so called lavar kerman may actually be made in a number of places in kerman but the market calls them lavar kerman. DKK 100,000 / € 13,500

124



125

125

A Danish rococo walnut mirror with giltwood carving, adorned with a pair of later brass candle holders. Mid-18th century. H. 150 cm. W. 60 cm.

Provenance: A Danish manor house. DKK 20,000 / € 2,700

126

A Danish Rococo giltwood and walnut chest of drawers, later top of gray marble, the front with four curved drawers. Partly mid-18th century. H. 83 cm. W. 88 cm. D. 51 cm. DKK 25,000–30,000 / € 3,350–4,000

126

127

127
A Swedish Rococo carved giltwood mirror, the frame with kiney shaped plaques of mirror glass and carved with openwork ornaments and foliage. Mid-18th century. H. 123 cm. W. 56 cm. DKK 15,000 / € 2,000

128
A Danish Rococo giltwood and walnut commode, front with four curved bracket drawers. Mid-18th century. H. 83 cm. W. 67 cm. D. 40 cm.
DKK 20,000–25,000 / € 2,700–3,350

128

129

129
A Danish Rococo bureau cabinet of elm wood with gilded carvings, arched top above a pair of panel doors enclosing shelves and small drawers, fall front behind which numerous drawers and compartments for storage, the lower part has three curved bracket drawers. Mid-18th century. H. 227 cm. W. 114 cm. D. 63 cm.

Provenance: The Danish estate Tyrrestrup.

DKK 15,000–20,000 / € 2,000–2,700

130
A Danish or North German Rococo carved giltwood console with a later marble top. Mid-18th century. H. 86 cm. W. 65 cm. D. 40 cm.

DKK 20,000 / € 2,700

130

131

131
A Heriz carpet, North West Persia. Classical stylized medallion design on a red field of flowers, foliage and arabesques, unusual corner ornaments. C. 1900. 407 x 319 cm.

DKK 90,000 / € 12,000

132

133

132

JOHANNES PIETER KROESE, 1702-1778

A Dutch Rococo striking table clock in ebonized case with gilt bronze mounting, the gilt brass dial adorned with openwork gilt bronze corner ornaments, chapter ring with roman and arabic numerals, painted moon phase and calendar diaposal to the center, the movement has a double striking bell and repeat pull. The movement and dial signed 'J.P. Kroese Amsterdam'. C. 1740. H. 52 cm. W. 36 cm. D. 22 cm.

Provenance: A Danish manor house.

DKK 20,000–30,000 / € 2,700–4,000

133

A George III green painted and gilt Chinoiserie decorated striking table clock, movement with hour and half hour strike. Signed 'Benjamin Ward, London'. England, c. 1785. H. 50 cm. W. 27 cm. D. 18 cm. DKK 25,000–30,000 / € 3,350–4,000

134

135

134

"Fiddle Thread" - a German silver-gilt dessert flatware, comprising six forks and nine spoons. Maker Abraham Warnberg IV, Augsburg 1779-1781. Weight 752 g. L. 18 and 18.5 cm. (15)

Provenance: A Danish manor house.

DKK 10,000–15,000 / € 1,350–2,000

135

A George II chiming music clock in case of different fruit woods, gilt brass dial with openwork corner ornaments and female mask, chapter ring with Roman and Arabic numerals, calendar dial to the centre, the arch with two dials 'Chime-Not Chime' and the two tunes 'A Chourous' and 'White Hall', movement with eight bells and large striking bell, the back plate of the movement engraved with flowers and foliage. Signed to the arch 'John Meredith, London'. England, mid-18th century. H. 50 cm. W. 35 cm. D. 22 cm.

DKK 25,000–30,000 / € 3,350–4,000

136

137

136
Seven English sterling silver dish wedges, descending level from top to lower rim, flat base. Six pieces maker Henry Chawner, London 1795-1796, one maker John Emes, London 1797. Weight 612 g. H. c. 3.5 cm. L. c. 12.5 cm. (7) DKK 15,000–20,000 / € 2,000–2,700

137
A silver wax jack, of oval shape, top with chained snuffer, openable body with wire work cage, horizontal candle wax holder, circular support on four-sided base. Indistinct marks. Presumably France, before 1789. Weight 190 g. H. 15 cm.
DKK 8,000–10,000 / € 1,050–1,350

138

138 verso

138

A Danish Régence silver tea caddy, gilt interior, of fluted shape, domed top with handle on circular screw-on lid, including a cork piece in silver mountings and eyelet, body engraved on each side with resp. an alliance coat of arms, presumably for the families Sehested and Rantzau, and a mirrored monogram for publisher Jacob Hegel, lobed base. Maker Knud Rasmussen Brandt, licensed in Horsens 1737-1778, the widow continues the workshop until 1785. Weight 596 g. H. (excl. handle) 17 cm.

The alliance coat of arms is supposedly for Malte Sehested (1688-1754) and his wife, Sophie Amalie Sehested, née Rantzau (1704-1790). They lived at Rodsteenseje Manor, not far from Horsens.

Provenance: Jacob Deichmann Frederik Hegel (1851-1918), publishing bookseller and owner of Gyldendal Bookstore. Thence by descent until today. Jacob Hegel was a large collector of art and antiques. His family says that he went to antique stores every day on the his way home from the office.

DKK 20,000–25,000 / € 2,700–3,350

139
A Danish Louis XVI chest of drawers of rosewood parquetry with top of white marble, openwork frieze and rosettes of gilded bronze, the front with three drawers flanked by fluted quater columns adorned with giltwood leaves. Probably after a drawing by C. F. Harsdorff or N. H. Jardin. Late 18th century.
H. 81 cm. W. 67 cm. D. 38 cm. DKK 40,000 / € 5,350

139

140

140

C. F. HARSDORFF, ATTRIBUTED

b. 1735, d. 1799, Danish arcitect

A pair of Danish Louis XVI giltwood mirrors adorned with carved urns, flowers and garlands, facet cut mirror glass. Copenhagen, late 18th century. H. 170 cm. W. 67 cm. (2)

Provenance: A Danish manor house.

The architect Caspar Frederik Harsdorff represented the simple Neo-Classicist style which was a reaction against the Rococo. Two of the best examples of his work are his own house Kongens Nytorv 3-5 (built in 1780) and Erichsens Palace - also on Kongens Nytorv (built 1799). He was ready to put his architectural skills to the service of interior decoration, and also the design and making of furniture. Because of his obvious talent Harsdorff was appointed Court Builder and professor. He had numerous pupils, including his friend and colleague C.F. Hansen. Many cabinet-makers were inspired by Harsdorff's stylistic direction - inspiration which is clearly apparent in the present mirrors.

DKK 50,000 / € 6,700

141

A North German walnut commode with curved front, brass key plates and handles, later grey marble top. Mid-18th century. H. 83 cm. W. 89 cm. D. 48 cm.

DKK 20,000–25,000 / € 2,700–3,350

142

A signed Saber Mashad carpet, Persia. A masterfully drawn and extremely detailed sixteen pointed medallion design on a blue field with hanging oil lamps and linked branches, foliage and arabesques surrounded by a wide cartouche main border. Characteristic zig-zag pile outer minor border completed with a 5 cm wide pink silk flatweave edge. A magnificent work by the master designer Abas Ali Saber. Mid-20th century. 521 x 344 cm.

Mashad is a city in Iran in the province of Khorassan that has a rug-making history that goes back many centuries. The province is known for producing some of the finest area rugs in the world. Among the very best
designers in Mashad is master designer Master Abas Ali Saber, also known as Saber of Mashad.

Saber began his workshop in Mashad over 70 years ago. His workshop was large, and he had several looms in the suburbs of Mashad, too. At one time, Master Saber had around 60 rug weaving looms throughout the city. After the death of Saber, Master Ahmad Bazmi took over management of the workshop, as per an agreement with Saber's heirs.

The fine and intricate Persian rugs by Saber are known for their luxurious look and feel. These spectacular high end luxurious rugs feature both medallion designs as well as all-over patterns. They are characterized by a tight weave and high knot count. This allows the details of the design to stand out. Vines and florals against a beige or neutral background are popular designs in works by the artist.

DKK 125,000 / € 16,500

141

142

143

143
A Tabriz carpet, Persia. A fine weave medallion design on a blue field, very rich in details with hunting sceneries and more. C. 800.000 kn. pr. sqm. 20th/21st century. 577 x 400 cm. DKK 50,000 / € 6,700

144

144
A Swedish porphyry plate from Blyberget in Älvdalen. H. 3 cm. L. 105 cm. W. 52 cm. DKK 30,000 / € 4,000

145
A pair of Swedish Älvdalen prophyry and gilt bronze candlesticks, baluster stems on round bases. Stockholm, 19th century. H. 17 cm. (2)

Provenance: A Danish private collection.

DKK 10,000–15,000 / € 1,350–2,000

146
A pair of Gustavian candlesticks, Älvdalen porphyry with gilt silver mountings. Both stamped for master Pehr Zethelius, Stockholm 1797 and engraved with a crowned bird with the saying "Be Mindful". Sweden, late 18th century. One drip pan stamped for master Naphthäli Hart, London 1804-1805. H. 17 cm. Diam. 10 cm. (2) DKK 15,000 / € 2,000

145

146

147
A Gustavian giltwood console with a top of Älvdalen porphyry above a frame with carved ornaments and lion masks, round tapered legs with twisted flutes and Egyptian female busts, base of marbled wood. Stockholm, late 18th century. H. 83 cm. W. 98 cm. D. 53 cm. DKK 100,000 / € 13,500

147

148

148
JOHAN ÅKERBLAD

b. Stockholm 1728, d. 1799

A pair of late Gustavian giltwood mirrors, the carved decoration, crested with urn, ribbon rosette, fluted shield and foliage, beaded frame, lower rim with draped festoon and mounts for tow candle holders, both stamped on the back with crowned IÅ. Stockholm, late 18th century. H. 150 cm W. 77 cm. (2)

Johan Åkerblad active as Master in Stockholm 1751- 1780. Åkerblad had in these years a very large production of mirrors and wall lights of exceptional high quality.

DKK 100,000–125,000 / € 13,500–16,500

149

149

EPHRAIM STÅHL, MANNER OF

b. 1767, d. Stockholm 1820, attributed

A set of six late Gustavian chairs, white painted wood, each with wide, slightly curved back, seat and back upholstered in grey velvet, round tapered legs carved with arrow quivers. Stockholm, late 18th century. (6) DKK 60,000 / € 8,050

150

A Gustavian crystal chandelier with frame of gilded bronze and brass, decorated with crescents mounted on glass spears, hung with differently cut prisms in chains and cascades, curved arms for six lights, between which is a bowl of blue glass. Stockholm, late 18th century. H. 98 cm. Diam. 72 cm.

Provenance: A Danish manor house. DKK 60,000 / € 8,050

151

A Gustavian marquetry chest of drawers, presumably by Gustaf Foltiern (master in Stockholm 1771-1804/32), veneered with birch, dyed Masurian birch, maple and fruit wood, top of Öland stone and fittings of gilded bronze and brass. Sweden, late 18th century. H. 88 cm. W. 113 cm. D. 56 cm. DKK 30,000–40,000 / € 4,000–5,350

150

151

152

152
A signed Kirman carpet, Persia. All over flower design on a yelllow field with summer-bird motifs. Signed: Agha Kian Baradaran. Mid-20th century. 305 x 432 cm.
DKK 25,000–30,000 / € 3,350–4,000

153

153

A French Louis XVI gilt bronze figural mantel clock, dark wooden base, white enamel dial. Signed 'Laresche á Paris'. Late 18th century. H. 34.5 cm. W. 24.5 cm. D. 10 cm.

Literature: Elke Niehüser, 'French Bronze clocks', 1999, p. 89, pl. 140.

Hans Ottomeyer/ Pater Pröschel, Vergolde Bronzen, München 1986, bd. 1, p. 166, pl. 3.4.3. DKK 50,000 / € 6,700

154

A Louis XVI freestanding white painted and giltwood table, with red marble top. France, late 18th century. H. 75 cm. L. 88 cm. W. 56 cm. DKK 50,000 / € 6,700

154

155

155

An Isfahan rug, Persia. Design of entwined branches, palmettes, rosettes and foliage on an ivory field. C. 640.000 kn. pr. sqm. C. 1940. 144 x 220 cm. DKK 20,000 / € 2,700

156

A French Louis XVI mantel clock 'judgement of Paris', gilded and patinated bronze with base of white marble, dial of white enamel with black Roman numerals, the clock case flanked by Prince Paris and Aphrodite. Paris, late 18th century. H. 45 cm. W. 46 cm. D. 13 cm. DKK 30,000–40,000 / € 4,000–5,350

156

157

157
A pair of French Louis XVI candelabra, gilt bronze and white marble, three curved candle holders and cast with three fauns. Late 18th century. H. 74. (2)
DKK 70,000–80,000 / € 9,400–10,500

158

159

158
A Directoire mahogany and brass mounted architect's table, two-tier folding top, adjustable writing surface and each side with pull-out slides with reset gilt-tooled green leather, above a large drawer divided with smaller compartments. France, late 18th century. H. 75 cm. L. 103 cm. W. 57 cm.
DKK 20,000 / € 2,700

159
"Flora Danica" seven porcelain plates with pierced borders, decorated in colours and gold with flowers. 3574. Royal Copenhagen. Diam. 28.5 cm. (12) DKK 30,000 / € 4,000

160
"Fauna Danica" 12 porcelain plates decorated in colours and gold with fish. 3549. Royal Copenhagen. Diam. 25.5 cm. (12)
DKK 50,000–60,000 / € 6,700–8,050

160

161

161
"Flora Danica" 12 porcelain pastry plates and 12 mocha cups with saucers decorated in colours and gold with flowers. 3552 and 3618. Royal Copenhagen. (24)
DKK 30,000 / € 4,000

162
"Flora Danica" five porcelain coffee cups and saucers decorated in colours and gold with flowers, handles in the shape of twigs. 3597. Royal Copenhagen. (5)
DKK 15,000–20,000 / € 2,000–2,700

162

163

163
"Flora Danica" porcelain tea pot and three tea cups and saucers decorated in colours and gold with flowers, handles in the shape of twisted twigs and repoussé flowers. 3631 and 3630. Royal Copenhagen. (4) DKK 30,000 / € 4,000

164
"Flora Danica" six porcelain chocolate cups and saucers decorated in colours and gold with flowers. 3512 and 3513. Royal Copenhagen. (6) DKK 20,000 / € 2,700

164

165

165

A German Louis XVI chandelier in the style of the manufaktur Werner & Mieth in Berlin, gilt bronze frame hung with prisms in chains, pergoda shaped top, curved candle holders drilled for electricity, adorned with masks of Chinese busts in between. Late 18th century. H. 120 cm. Diam. 60 cm. DKK 30,000 / € 4,000

166

A Swedish painted sofa in the manner of Ephraim Ståhl, each arm support carved with a seated griffin terminal, above an leaf moulded seat frame, on six lotus-leaf clasped and baluster turned fluted tapering legs, with two central square splayed rear legs, the back probably a later replacement. Stockholm, early 19th century. H. 113 cm. W. 198 cm. D. 75 cm.

The present lot appears to follow the design of sofas, chairs and settees made during the early 19th century by the renowned Swedish cabinet maker Ephraim Stahl (d.1820), who served as 'Master of the Stockholm Furniture Makers Guild'. Stahl delivered similar pieces for the courts of King Gustav IV Adolf, Karl XIII and Karl XIV Johan, and such furniture can be found in a number of royal Swedish residences, such as the Royal Palace in Stockholm and the castles of Gripsholm, Tullgarn, and Rosersberg.

DKK 30,000 / € 4,000

166

167

167
A pair of large Gustavian mirrors of gilded and white painted wood with imitation porphyry edges painted on glass, carved with Egyptian monopods, top and bottom decorated with classical grisaille drawings. Stockholm, late 18th century. H. 144 cm. W. 93 cm. (2)
DKK 100,000–125,000 / € 13,500–16,500

168

168
A Gustavian giltwood demi lune console, profiled top of Öland stone, above an openwork garland, round tapered and fluted legs joined by stretcher and adorned with urn. Stockholm, late 18th century. H. 80 cm. W. 91 cm. D. 48 cm. DKK 25,000 / € 3,350

169
A set of ten almost identical Gustavian chairs of painted wood, carved with leaves and rosettes, round tapered, fluted legs, upholstered back and seat. Five of them clearly stamped with the initials 'LSH' for Lars Söderholm, chairmaker in Stockholm c. 1785. Sweden, late 18th century. (10) DKK 20,000 / € 2,700

169

170

170
“Flora Danica” porcelain tureen and stand decorated in colours and gold with flowers, finial and handles in the shape of a twisted twigs adorned with repoussé flowers. 3562 and 3563. Royal Copenhagen. Dish Diam. 33 cm. Tureen Diam. 30 cm.
DKK 30,000–35,000 / € 4,000–4,700

171
"Flora Danica" 12 porcelain dinner plates decorated in colours and gold with flowers. 3549. Royal Copenhagen. Diam. 25.5 cm. (12) DKK 30,000 / € 4,000

171

172

172
"Flora Danica" 13 porcelain lunch plates, decorated in colours and gold with flowers. 3550. Royal Copenhagen. Diam. 22 cm. (13)
DKK 35,000–40,000 / € 4,700–5,350

173
"Flora Danica" 14 porcelain dinner plates decorated in colours and gold with flowers. 3549. Royal Copenhagen. Diam. 25.5 cm. (14)
DKK 40,000–50,000 / € 5,350–6,700

174
"Flora Danica" nine porcelain pastry plates decorated in colours and gold with flowers. 3551. Royal Copenhagen. Diam. 17 cm. (9)
DKK 12,000–15,000 / € 1,600–2,000

173

174

175

175
"Flora Danica" porcelain fish strainer and oval serving dish decorated in colours and gold with flowers, handle in the shape of a fish. 3520 and 3519. Strainer produced in the period 1898-1922. Royal Copenhagen. L. 38.5 and 47 cm. (2)
DKK 15,000–20,000 / € 2,000–2,700

175

176

176
A Gustavian crystal chandelier with frame of gilded brass and bronze, four candle holders, adorned with prisms in chaines and four prism spears with crescent finals, round top plate and bottom bowl of blue glass. Stockholm, late 18th century. H. 90 cm. Diam. 68 cm. DKK 30,000–40,000 / € 4,000–5,350

177
A Gustavian console of gilded and painted wood, white marble top above ornamented frise and tapered legs with turned flutes. Stockholm, late 18th century. H. 78 cm. W. 84 cm. D. 38 cm.
DKK 20,000 / € 2,700

177

178

178
"Frugtstellet" 12 porcelain fruit plates decorated in colours and gold with fruits. 429/3554. Royal Copenhagen. Diam. 23 cm. (12) DKK 20,000 / € 2,700

179
"Flora Danica" 11 porcelain miniature plates, decorated in colours and gold with flowers. 3501. Royal Copenhagen. Diam. 7.5 cm. (11)
DKK 10,000–12,000 / € 1,350–1,600

179

180

180
"Perlestellet" set of ten porcelain candlesticks decorated in colours and gold. Juliane Marie mark. 12365. Royal Copenhagen. H. 17 cm. (2)
DKK 30,000–40,000 / € 4,000–5,350

181
A pair of Gustavian stools of painted wood, silk seats above carved frieze with rosettes and borders, round tapered legs with foliage. Stamped 'IEH' for Johan Erik Höglander, master in Stockholm 1777-1813. Sweden, late 18th century. (2)
DKK 18,000 / € 2,400

181

182

182

A conical late Gustavian pedestal cabinet of painted wood, each side decorated with the mask of Medusa in relief. Sweden, c. 1820. H. 120 cm. W. 56 cm. D. 44 cm. DKK 25,000 / € 3,350

183

A pair of late Gustavian white painted bergeres in the manner of Erik Öhrmark (master in Stockholm 1777-1814). Sweden, late 18th century. (2) DKK 20,000 / € 2,700

183

184

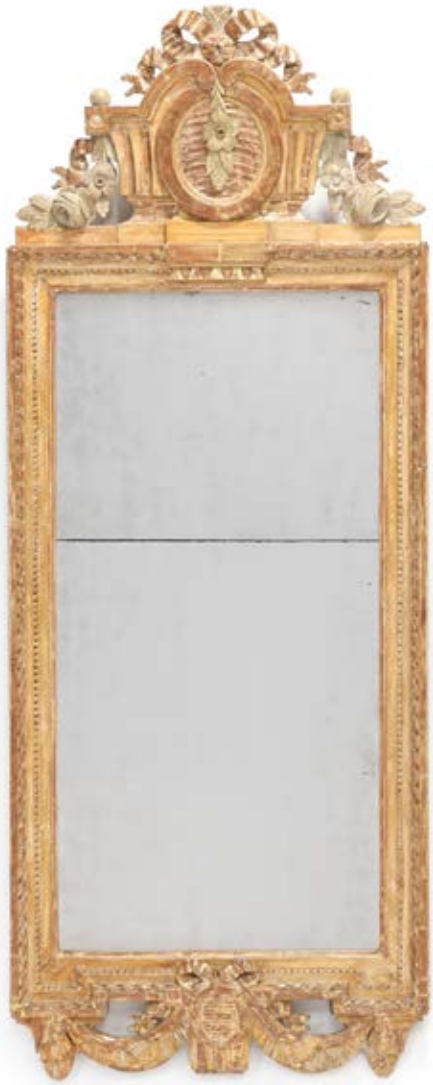
JOHAN ÅKERBLAD

b. Stockholm 1728, d. 1799

A Gustavian giltwood mirror, carved with flowers and ornaments. Stamped 'IÅ' and Stockholm hall stamp. Stockholm, late 18th century. H. 159 cm. W. 63 cm.

Johan Åkerblad active as Master in Stockholm 1751- 1780. Åkerblad had in these years a very large production of mirrors and wall lights of exceptional high quality.

DKK 30,000 / € 4,000



184

185

An Italian Louis XVI giltwood console with veneered marble top. Late 18th century. H. 97 cm. W. 158 cm. D. 80 cm.

DKK 30,000–40,000 / € 4,000–5,350

185

186

187

186
"Fauna Danica" 14 porcelain dinner plates, decorated in colours and gold with animals. 3549. Royal Copenhagen. Diam. 25.5 cm. (14) DKK 50,000–60,000 / € 6,700–8,050

187
"Fauna Danica" three porcelain serving pieces, decorated in colours and gold, consisting of a sauce bowl and a lidded bowl with handles in the form of twisted twigs and repoussé flowers, as well as an oval serving dish. 3556, 3568 and 3520. Royal Copenhagen. Dish L. 46.5 cm. Lidded bowl Diam. 23.5 cm. (3)
DKK 40,000–50,000 / € 5,350–6,700

188
"Fauna Danica" 12 porcelain dinner plates decorated in colours and gold with animals. 3549. Royal Copenhagen. Diam. 25.5 cm. (12) DKK 50,000–60,000 / € 6,700–8,050

188

189

189
A Gustavian giltwood console, white marble top, above frieze with imitated painted porphyry. Sweden, late 18th century. H. 81 cm. W. 81 cm. D. 39.5 cm. DKK 20,000 / € 2,700

190
A pair of Gustavian gilt and patinated bronze candlesticks shaped as cupids carrying a tulip, on white marble bases. Stockholm, late 18th century. H. 31 cm.

Provenance: A Danish private collection.

DKK 12,000–15,000 / € 1,600–2,000

191
A pair of painted Gustavian stools with curved drop-in seats. Late 18th century. (2) DKK 15,000–20,000 / € 2,000–2,700

190

191

192

192

An antique Teheran carpet, Persia. An elegant and highly decorative repeating palmette, rosette, entwined branch, flower and foliage design on a sky blue field. Fine details with bird motifs. Highlights with silk pile. C. 560.000 kn. pr. sqm. Early 20th century. 418 x 316 cm.

Provenance: A Danish manor house.

Teheran carpets are known for their high-quality, intricate, curvilinear designs, rich, saturated colors like deep reds and bright blues, and precise, tight weaves. They are a symbol of Iranian artistic tradition, with designs often inspired by 17th-century Safavid-era Persian carpets, and are highly valued for their durability, artistic complexity, and craftsmanship, often featuring detailed patterns and motifs.

DKK 100,000–125,000 / € 13,500–16,500

193

194

193
A Tudeskh Nain rug, Persia. All over design of entwined branched and foliage on an ivory field. Highlights with silk pile. C. 800.000 kn. pr. sqm. C. 1960. 217 x 346 cm
DKK 30,000 / € 4,000

194
A full silk Qum rug, Persia. Medallion design on a blue field. Medallion and other areas with metal thread bottom. C. 560.000 kn. pr. sqm. Late 20th century. 215 x 138 cm.
DKK 15,000–20,000 / € 2,000–2,700

195

195

A pair of Danish Louis XVI three-light silver candelabra, of gadrooned and fluted model, two looping-profiled branches, tapering stem, circular-domed base on square bottom, pricked with owners' initials "CNB AMB", "JFC AMH" and "HPH EMH", cast with beading borders. Detachable top for one candle. Maker Jørgen Friis, licensed in Randers 1774-1790. Weight 2,583 g. H. 40 cm./29 cm. (2) DKK 30,000 / € 4,000

196

A pair of Danish Empire silver sauce boats, gilt interior, classic model with curved handle, oval base on firm dish, raised on four volute legs, beading borders, engraved resp. "No 3 vog 39 3/8 lod" and "No 5 vog 39 1/2 lod". Maker Johan Isbrand, Copenhagen 1807. Weight 1,194 g. H. 15 cm. L. 20 cm. With a pair of Danish Empire silver sauce spoons, curved handle and horizontal bowl, the whole bowl gilt, engraved resp. "No 3. 4 3/8 lod" and "No 5. 4 3/8 lod". Maker Rasmus Jørgensen Broch, Copenhagen 1807. Weight 128 g. H. 14 cm. (4)

Provenance: Merchant Vilhelm Frederik Tutein (1791-1867) and his wife Elise Tutein, (née Hvidt), Edelgave Manor. Thence by their family until today. The family Tutein was part of the highest bourgeois class in Denmark

DKK 20,000–30,000 / € 2,700–4,000

196

197

197

A large enamelled and gilt porcelain 'Dolphin' vase, adorned with an extensive landscape prospect of the ducal Gottorp Castle in Schleswig, raised on a four-sided base with gilded ornamentation on iron-red ground.

The vase type was designed by G.F. Hetsch in about 1832 with handles modeled as jumping dolphins. Manufactured circa 1924 probably on the occasion of the factory's 150th anniversary. Juliane Marie mark, Royal Copenhagen. H 67 cm

Provenance: A Danish private collection DKK 30,000–40,000 / € 4,000–5,350

198

A set of four late Empire armchairs attributed to Jean-Jacques Werner (1791-1849), of white painted and gilded wood. Early 19th century. (4)

DKK 40,000–50,000 / € 5,350–6,700

198

199

199

A pair of French Empire gilt and patinated bronze five light candelabra after the model by Claude Francois Rabiat, each with a winged classical female figure holding aloft a basket of fruit issuing five candlearms, raised on a cylinder plinth. Paris, early 19th century. H. 78 cm. (2)

DKK 100,000 / € 13,500

200

200

RETOUR D'EGYPTE

A pair of high-quality gilt and patinated bronze candelabra after model by Lucien-François Feuchère. Each for two candles, pylon-shaped base with pseudo hieroglyphs, kneeling priestesses with head scarf, crowned with anthemion cast hunting horns, center pillar adorned with flame, loose cuffs. France, late 18th century. H. 46.5 cm. (2)

Literature: Hans Ottomeyer & Peter Pröschel: Vergoldete Bronzen, vol. I, Munich 1986, p. 338 similar by Claude Galle.
Jean-Marcel Humbert, Michael Pantazzi & Christine Ziegler: Egyptomania - Egypt in Western Art 1730-1930, Canada 1994, p. 290ff, picture 179 almost identical candelabra.

The French bronzier Lucien-François Feuchère (1750-1828) ran one of the largest workshops in Paris for bronze casting and fire-gilding together with his father, Pierre-François (1737-1823). The company was active from the 1760s until the first decades of the 19th century, producing high-quality objects such as candelabra, candlesticks and watch cases for an international audience.

The company supplied, around 1804-1806, larger and more abundant versions of the auction candelabras to the general and viceroy of Italy, Eugène de Beauharnais. Prince Joseph II of Schwarzenberg also acquired candelabras with kneeling Naophori priestesses of the larger model in 1805. Some state that the auction candelabras were made after a model by Claude Galle, a similar pair is illustrated in Vergoldete Bronzen by Ottomeyer & Pröschel.

The candelabrum type has its origins in the Egyptian style of the French Empire, where Napoleon Bonaparte's campaign against Egypt in 1798 was absolutely crucial for the fascination with ancient culture. This gave rise to imaginative creations during the French Empire in the same way as Roman culture. At the beginning of the 19th century, L'Egyptomanie became a concept in France, when the Egyptian fever affected science as well as architecture, interior design, art and fashion. The political message within the movement was clear, expressing a millennia-long empire, which was an excellent expression of imperial power. Nowadays, the phenomenon is usually referred to as the Retour d'Egypte.

DKK 200,000 / € 27,000

201

ALEXANDRE MAIGRET

b. c. 1775, d. 1826

An Empire mahogany cabinet with gilt bronze fittings and gray marble top. Stamped Alexander Maigret. France, early 19th century. H. 97 cm. W. 212 cm. D. 61 cm. DKK 30,000–40,000 / € 4,000–5,350

201

202

202

A set of four empire armchairs with royal provenance of mahogany with stylized motifs on the backs, the legs in the shape of double baluster at the front and saber legs at the back, the rounded armrests carved with rosettes, embossed blue velvet upholstery. Stamped 'JACOB FRERES, RUE MESLEE' (1797-1803). All four stamped with stensile crowned monogram 'H O' and 'CY', seperately numbered '37, 38, 39, 40' for the Château de Chantilly for the Château de Chantilly during the time of the Duke of Aumale (b. 1822- d. 1897) as Consulate. Early 19th century. (4)

This set of seats is similar to the pair of bergéres featured in the sale of the Comte de Paris auctions in Monaco by Sotheby's in 1996. Lot no. 202 reproduced in the catalog, also marked crowned CY HO bearing the numbers 13 and 14.

François-Honoré-Georges Jacob (1770-1841), later called Jacob Desmalter, and his brother Georges II Jacob (1768-1803) are the sons of the well-known menuisier-ébéniste Georges Jacob (1739-1814). They took over their father's business and formed a partnership in 1796 under the name "JACOB FRERES".

According to Denise Ledoux-Lebard: "It is during this partnership that the Maison Jacob executed the best pieces (...) these productions are all of an exquisite quality."

They were notably commissioned by Bonaparte, Joséphine de Beauharnais and by the French Republican Government for the Palais des Tuileries in Paris. The four chairs at this sale all bears crowned marks from Château de Chantilly and Henri Eugène Philippe Louis d'Orléans, Duke of Aumale (16 January 1822 – 7 May 1897) who was a leader of the Orleanists which was a political faction in 19th-century France associated with constitutional monarchy. He was born in Paris as the fifth son of King Louis-Philippe I of the French and Maria Amalia of Naples and Sicily and used the title Duke of Aumale.

Bibliography: Denise Ledoux-Lebard, Le mobilier français du XIXe siècle, p. 293.

DKK 250,000 / € 33,500

203

204

203
A Bidjar carpet, Persia. Design with anchor medallion on a field of herati pattern. Knotted on wool warps. 1900-1920. 392 x 550 cm.
DKK 15,000–20,000 / € 2,000–2,700

204
An antique double dated and signed Seichur rug, Caucasus. Design with six central multi colored medallions surrounded by running dog minor borders. Dated 1280 A.H. = 1863 A.D. 380 x 105 cm. DKK 15,000–20,000 / € 2,000–2,700

205

206

205

A Northwest Persian kelly. Repeating herati pattern on an ivory field surrounded by wide colorful and decorative main border. 1890-1910. 470 x 187 cm. DKK 20,000 / € 2,700

206

An Akstafa rug, Caucasus. Classical Akstafa star medallion design with characteristic large peacock motifs. Late 19th century. 313 x 122 cm.

Literature, related Ex.: Doris Eder, Battenberg 1990. Orienteppiche, band 1, Kaukasische Teppiche. P. 224-229. Pl. 210-218.
Ulrich Schürman, Baku 1961. Caucasian rugs. P. 224-225. Pl. 80.

DKK 30,000 / € 4,000

207

207
A pair of French gilt bronze Empire candlesticks, cast with leaves, round arched bases. Early 19th century. H. 30 cm. Diam. 14 cm. (2) DKK 20,000 / € 2,700

208
A pair of French Charles X gilt and patinated bronze candelabra bases now mounted as lamps, cast with foliage, each with fluted stems and three-sided concave base adorned with animal paws. Fitted for electricity. Mid-19th century. H. 46 cm including sockets. (2) DKK 25,000 / € 3,350

208

209

209
A pair of French gilt bronze Empire candlesticks, cast with leaves and fluted stems, round arched bases. Early 19th century. H. 30 cm. Diam. 13 cm. (2) DKK 20,000 / € 2,700

210

210

'THE THREE OWLS'

A pair of Empire candelabre, gilt and patinated bronze, concave three-pass bases, above it rises an obelisk on winged claw feet with figurative scenes in relief, a sphere leads to the four armed candlestick with three owls. 19th century. H. 60 cm. W. 18 cm. (2)

The model can be compared to a similar one by French bronzier Louis-Auguste Hervieu (1765 - 1811) of which one pair can be found at the Chateau Grand Trianon in Versailles. All pairs feature the characteristic triple owl motif underneath the candelabra.

DKK 75,000 / € 10,000

211

211
A Sewan Kasak rug, South West Caucasus. This iconic tribal village weaving is easily recognisable by it´s characteristic and classical bold shield medallion design. Early 20th century. 259 x 173 cm.
DKK 35,000 / € 4,700

212
An antique Bakshaish carpet, North West Persia. An one of a kind ivory medallion design on an open blue and red field sparsely decorated with stylized leaf tendrils which gives the piece a unique, calm and balanced decorative look. A highly collectable item. C. 1890-1900. 350 x 480 cm.
DKK 100,000–120,000 / € 13,500–16,000

212

213

213

A large French late Empire gilt bronze mantel clock, the clock case supported by columns, between which free hanging regulator pendulum. Early 19th century. H. 59 cm. W. 29 cm. D. 16 cm.

DKK 20,000–30,000 / € 2,700–4,000

214

CLAUDE GALLE, ATTRIBUTED

b. 1759, d. 1815

A pair of French Empire candelabra, gilt and patinated bronze, standing Vestals dressed in draped robes, candle holders in the shape of flaming oil lamps. Early 19th century. H. 56 cm. (2)

Literature: Marie-France Dupuy-Baylet, l`Heure, le feu, la lumiére, les bronzes du mobilier national 1800-1870, ed Faton 2010, no 117, p 212.

DKK 40,000 / € 5,350

214

215

215
A large Russian gilt bronze chandelier, openwork basket with blue glas plate, twelve curved candle holders mounted for eletricity, adorned with festoons and flowers ornaments in between. Empire style, 19th century. H. 92 cm. Diam. 78 cm.

DKK 120,000 / € 16,000

216

216

A large Charles X chandelier, gilt bronze frame cast with palmettes, figures and 12 candle holders, hung with numereous prisms in chains, internal eletric lightning later installed. France, mid-19th century. H. 120 cm. Diam. 85 cm.

DKK 30,000–40,000 / € 4,000–5,350

217

217 *

A pair of Empire gilt and patinated bronze five light candelabra, each with a female figure holding both arms aloft with scrolling branches and a raised central branch, the conical plinth decorated with portrait and reliefs with goats, raised on square section base. France, early 19th century. H. 73 cm. (2)

Provenance: The candelabra were acquired in the 1930s at an auction in the south of France. Later at Dragsholm castle until 1955.

DKK 50,000–60,000 / € 6,700–8,050

218

218

LA MAISON AUGUSTE LEMARIE

A French gilt and patinated bronze mantel clock on white marble base, representing 'Philosophy and Study', after design by Francois Remond, c. 1784, white enamel dial adorned with floral festoons. The movement stamped 'A. LEMAIRE/PARIS/R.V.DU TEMPLE 121'. Paris, second half of the 19th century. H. 53 cm. W. 68 cm. W. 16 cm.

Auguste Lemaire founded a workshop for the manufacture of 'bronzes d'art' in 1851 at 10, rue Saintonge, in the Marais district. At the Universal Exhibition of 1855 he was awarded a medal. In 1862 he extended his business to rue Vieille du Temple 121. He gained a reputation in creating bronze objects such as clock garnitures, chenets, candelabra form past style eras such as the Renaissance, Louis XV and Louis XVI.

DKK 100,000 / € 13,500

219

219

A pair of French late Empire candelabra of gilded and patinated bronze, each with figures holding aloft five candle holders, parts stamped "Chi" for Chiboust or Chibout bronze maker in Paris ca. 1806-1824, in collaboration with Claude Francois Rabiat. Paris, ca. 1820. H. 76 cm. (2)

Literature: Ottomeyer/Pröschel, München 1986, vol 1, p. 390, photo 5.17.2.

DKK 65,000–70,000 / € 8,700–9,400

220

A rare antique "Peacock" Verneh flatweave tribal cover, Azerbijan/Caucaus. Design of stylised bird motifs on a blue and red field. All natural colours. The ultimate collectors piece with an open and spacious design. Second half 19th century. 180 x 125 cm.

Provenance: Once in the collection of the Copenhagen carpet dealer Erling Wiinstedt.
Literature, related Ex.:
Doris Eder. Orientteppiche, Munich 1990. Band 1: Kaukasische teppiche. Pl. 412-413.
Landreau/Pickering 1969, Flat woven rugs. Related Ex. at plate 95.
Brian W. MacDonalds, 2017. Tribal rugs, treasures of the black tent. Related Ex. at P. 279.
Peter Bausback, 1983 Munich. Kelim. Related Ex. at Pl. 109-110. P. 190-191.

DKK 50,000 / € 6,700

220

221

221

An Italian Grand Tour specimen rectangular marble and pietre dure table top, the rectangular marble top inset with a grid of squares each inlaid with a different marble or hardstone including malachite, breche violet, alabastro, porphyry, lapis lazuli, Sicilian jasper, Spanish brocatello, onyx, portor and verde antico. C. 1825. L. 130 cm. W. 92 cm.

This type of specimen marble table top is characteristic of the taste for Italian slabs, often collected by British gentlemen whilst undertaking their 'Grand Tour' of Europe. In the eighteenth century, Palladian architects were influenced by the Italian fashion for marble topped pier tables. Many of these items were ordered by English collectors and returned to their homeland where they had the bases made for these highly prized tops.

DKK 100,000 / € 13,500

222

222

GIOVANNI MARIA BENZONI (1808-1873)

An Italian white marble bust of a child, presumably St John the Baptist, looking upwards with fur collar to right shoulder, on a waisted socle. Signed G. M. BENZONI. F. ROMA. A. 1859. Mid-19th century. H. 42 cm.

DKK 75,000 / € 10,000

223

A North Italian secretaire-bookcase, possibly by Giovanni Battista, gilt bronze mounted, engraved ivory and brass-inlaid tortoiseshell, ebony and ebonised, the upper structure surmounted by an arched pediment centred by a globe on stand, above a portrait of Galileo, the glass cupboard door flanked by pilasters centred by portraits of the poet Ludovico Aristo to the right and Michelangelo to the left, above a central pigeon hole and four short drawers, the sides with glazed panels, the base with a hinged fold-out writing surface with an inlaid portrait of Christopher Columbus, above a frieze drawer flanked by a pair of short drawers, the front baluster supports and panelled back, on square stepped feet, inlaid with masks, birds and mythological beasts. Rome, second half of the 19th century. H. 235 cm. W. 97 cm. D. 60 cm.

Giovanni Battista Gatti (1816-1889) studied in Rome and Florence and established his workshop at Faenza in the 1870's specialising in the typical Milanese intarsia of inlaying ivory into a background of ebony or tortoiseshell. He ceased work in 1881. He enjoyed the support of imperial, aristocratic and ecclesiastical patrons in Europe including the Austrian Emperor, the Duke of Hamilton and Cardinal Amant. He was also very popular amongst American industrial collectors such as Wright E Post and William Gilstrap. Examples of his work are found in the Victorian and Albert Museum, but also in the Nelson-Atkins Museum in Kansas City and the Institute of Arts in Minneapolis.
Gatti was awarded numerous prizes for his work at the International Industrial and Cultural Expositions in the second half of the 19th century: a First Class Medal in 1855 at the Paris Exposition Universelle, a Diplome d'Honneur in Paris 1867 and a Gold Medal also in Paris in 1878. He also received a prize at Vienna's Internationalische Ausstellung in 1873.
CITES-certificate valid within the European Union included.

DKK 400,000–600,000 / € 53,500–80,500

223

224

224

An Italian Breccia di Stazzema column with profiled base on a square plinth, with beaded possibly later stone capital. 19th century. H. incl. plinth and capital 137 cm.

Provenance: According to information from the estate of the Danish sculptor Henrik Starke (1899-1973). Starke was familiar with ancient and medieval art and traveled for long periods in, among other places, Italy, where the column likely was acquired.

DKK 25,000–30,000 / € 3,350–4,000

225 *

A marble bust of a "Roman general", drapings and circular base of redbrownish marble. 20th century. H. incl. base 67 cm.

DKK 20,000 / € 2,700

225

226
Italian grand tour patinated bronze sculpture, Pan satyr faun seducing Daphne. C. 1870. H. 31 cm. W. 25 cm. D. 12 cm.
DKK 10,000–15,000 / € 1,350–2,000

227
A marble, grey mottled, right foot carved with square base. 19th century. L. 40 cm. W. 17 cm. H. 20 cm.
DKK 25,000–30,000 / € 3,350–4,000

226

227

228

228

A signed Isfahan rug, Persia. Design of classical hunting sceneries. A true masterpiece from the hand of the celebrated Grand Master Hekmat Nejad of Isfahan. The rug was keept on the wall for decades an appears in mint condition. C. 1.21 (11 x 11) mio. kn. pr. sqm. Cork wool on silk warps. Signed: Iran Isfahan Hekmat Nejad. Mid-20th century. 219 x 149 cm.

During the second quarter of the 20th century, two notable masters of Isfahan carpet art were Hekmat Nejad and Haj Agha Reza Seirafian. Hekmat Nejad was an artist known for producing high-quality carpets made on a limited scale. This artist's production was made exclusively for the Pahlavi monarchy, to be used in their palaces and given as gifts from royalty to ambassadors and foreign officials. Hekmat Nejad rugs are signed in Farsi. DKK 20,000–25,000 / € 2,700–3,350

229

A Nain carpet, Persia. An elegant repeating entwined flower vine, palmette and foliage design. Outlines with silk pile. 1960-1970. 352 x 216 cm. DKK 15,000 / € 2,000

229

230

230
A full silk Qum carpet, Persia. Repeating design of linked rosettes, palmettes, entwined branches and several animal motifs, minor inner border with Persian poetry. Second half 20th century. 312 x 226 cm. DKK 45,000 / € 6,050

231

231

JAMES EDWARDS

active clockmaker in London 1814-1835

A small English 56-hour marine chronometer in a mahogany case inlaid with bone moldings, gimbal suspension of brass. Silver-plated dial with Roman numerals. The dial and the movement signed 'Jas. Edwards "Near the West India Docks" London No 256'. First half of the 19th century. H. 12.5 cm.

DKK 25,000–30,000 / € 3,350–4,000

232

232

LOUIS URBAN JÜRGENSEN

b. København 1806, d. sst 1867

A Danish marine chronometer in mahogany case with brass handles and plaque numbered XXVIII, a round glass is revealed under a sliding flap, gimbal suspension, silver-plated dial with Roman numerals, 47 hour movement and additional dial showing minutes. Signed 'Urban Jürgensen Sönner in Kiöbenhavn'. Denmark, c. 1830. H. 14 cm. W. 15 cm. D. 15 cm.

DKK 20,000–25,000 / € 2,700–3,350

233

233

"Callendarum Per Petum" - a silver perpetual calendar, two inner discs with golden alloy surface, engraved everywhere with explanatory text and apertures showing the week day with associated symbols, date, number of days per month, zodiac sign, sunrise and sunset, and the length of day and night, front engraved with hourglass and skull, back engraved 'Think of Man in all your affairs about Time, Death and the Day of Judgment'. Apparently unmarked. Presumably the Netherlands. First half-19th century. Weight 35 g. Diam. 5.2 cm.

DKK 12,000–15,000 / € 1,600–2,000

234

234

"Rosenborg" - a sterling silver flatware set, richly cast with Rococo ornamentation, comprising 91 pieces. A. Michelsen, Copenhagen. Designed by architect Ole Hagen (1913-1984). Weight (excl. pieces with metal parts) 3,777 g. L. from 8.5 to 23 cm. In two specially designed drawers with red felt. (93)

Comprising:

8 lunch forks	8 dinner knives with metal parts	
8 lunch knives with metal parts	8 dessert spoons	
8 bouillon spoons	2 serving spoons	
7 sorbet spoons	1 sauce ladle	
8 fish forks	1 serving fork	
8 fish knives	8 tea spoons	
8 dinner forks	8 coffee spoons	DKK 30,000 / € 4,000

235

Two Danish Rococo Revival and uniform seven-light embossed silver candelabra, curved branches cast with leaves, foliate nozzles and drip-pans, three-sided spiral-fluted baluster stem with rocailles and foliage, circular-lobed and domed-profiled base with shell ornamentation. Detachable top for one candle. Maker A. Dragsted, Copenhagen 1917 and 1924. Weight 6,656 g. H. 57 cm/31 cm. (2)

DKK 25,000–30,000 / € 3,350–4,000

236

A pair of German Rococo Revival seven-light silver candelabra, scrolling branches centering a taller spiral fluted, curved baluster stem, circular-lobed and domed-profiled base, overall cast and embossed with foliage, rocailles and shell ornamentation. Detachable top for one candle. Rudolf Weichhardt, Berlin. Late 19th century. Fineness 800. Weight 6,649 g. H. 60 cm./34 cm. (2)

DKK 25,000–30,000 / € 3,350–4,000

235

236

237

237
A French historicist silver lidded tureen, of circular shape, domed lid with a bouquet finial of cauliflower, onion and celery, etc., body with a full upper part on a narrow-round base, curved twin handles, throughout chased and embossed with wide gadroons, oak leaves and shell ornamentation. Apparently no maker's mark, fineness 950, French export mark. Weight 5,957 g. H. 23 cm. W. 46 cm. Diam. 33 cm.
Provenance: A Danish manor house. DKK 60,000–80,000 / € 8,050–10,500

238
A set of 12 sterling silver place plates, shallow well with upturned rim, cast with gadrooned edge. A. Michelsen, Copenhagen 1966. Weight 5,800 g. Diam. 27.5 cm. (12) DKK 50,000 / € 6,700

239
A set of 14 Danish silver place plates, shallow well with upturned rim, wide edge cast with foliage. H. Villads-Nielsen, Copenhagen, 12 pieces 1946 and 2 pieces 1950. Weight 7,511 g. Diam. 29 cm. (14) DKK 40,000–50,000 / € 5,350–6,700

238

239

240

241

240

A signed room size Tabriz carpet, Persia. All over repeating palmette, rosette and foliage design. Signed: Mohsen Baharan Nobary. Mid-20th century. 759 x 420 cm. DKK 25,000–30,000 / € 3,350–4,000

241

A large French baluster ox-blood glazed porcelain vase, turquoise glazed interior, and rich Rococo style gilt bronze mountings. Late 19th century. H. 72 cm. DKK 20,000–30,000 / € 2,700–4,000

242

A pair of large French Louis XVI style baluster ox-blood glazed porcelain vases gilt bronze mountings. Late 19th century. H. 76 cm. (2) DKK 60,000 / € 8,050

242

243

243
A large Napoleon III gilt bronze chandelier with 24 candle holders in three levels mounted for electricity. Late 19th century. H. 126 cm. Diam. 114 cm.
DKK 30,000 / € 4,000

244
RAINGO FRERES A PARIS
A large Napoleon III gilt bronze three-piece mantle garniture, comprising a mantel clock and a pair of candelabra, the clock surmounted by an urn and foliage, circular white enamel dial with Roman numerals, marked 'RAINGO FRES. A PARIS', The candelabra, decorated with foliage and several curved candle holders mounted for eletricity. France, third quarter 19th century. Candelabra H. 90 cm. W. 52 cm. Clock H. 75 cm. W. 72 cm. D. 21 cm. (3)

The company Maison Raingo was originally founded in Paris in 1813 by Zacharie Joseph Raingo (1775-1847), who came from Mons in present day Belgium. Later joined in Paris by his brothers, the Raingo company became one of the most noted manufacturers of clocks in Paris. In 1824 the company was appointed purveyor to the king and from 1860 the company was also appointed purveyor to Napoleon III and Empress Eugénie.
DKK 100,000 / € 13,500

245
A pair of Louis XVI style gilt bronze and marquetry inlaid Encoignures in the style of Paul Sormani, each corner cupboard has a shaped white marble top and gilt bronze mounts, the central doors inlaid with marquetry trophies depicting ribbon tied musical instruments. France, c. 1870. H. 105 cm. W. 63 cm. D. 44 cm. (2)
DKK 25,000–30,000 / € 3,350–4,000

244

245

246

246

An Uzbekistan Suzani embroidery textile panel. The natural cotton ground embroidered in Romanian couched stitch with a broad border of rosettes, the field composed of central flowers and foliage in lattice design. Silk and cotton. C. 1900. 110 x 169 cm.

Suzani comes from the Persian word suzan, which means needle and the primary use was within the yurt (a Central Asian nomadic tent), as a protective wrapping panel for textiles and belongings. They were also used as prayer mats, as bed sheets and for seating — pieces of furniture are seldom found in yurts, because they are cumbersome to move.

Suzanis had a symbolic significance, too. They were traditionally made by brides and their mothers as part of a dowry, and presented to the groom on his wedding day. They represented the binding together of two families, and were adorned with symbols of luck, health, long life and fertility.

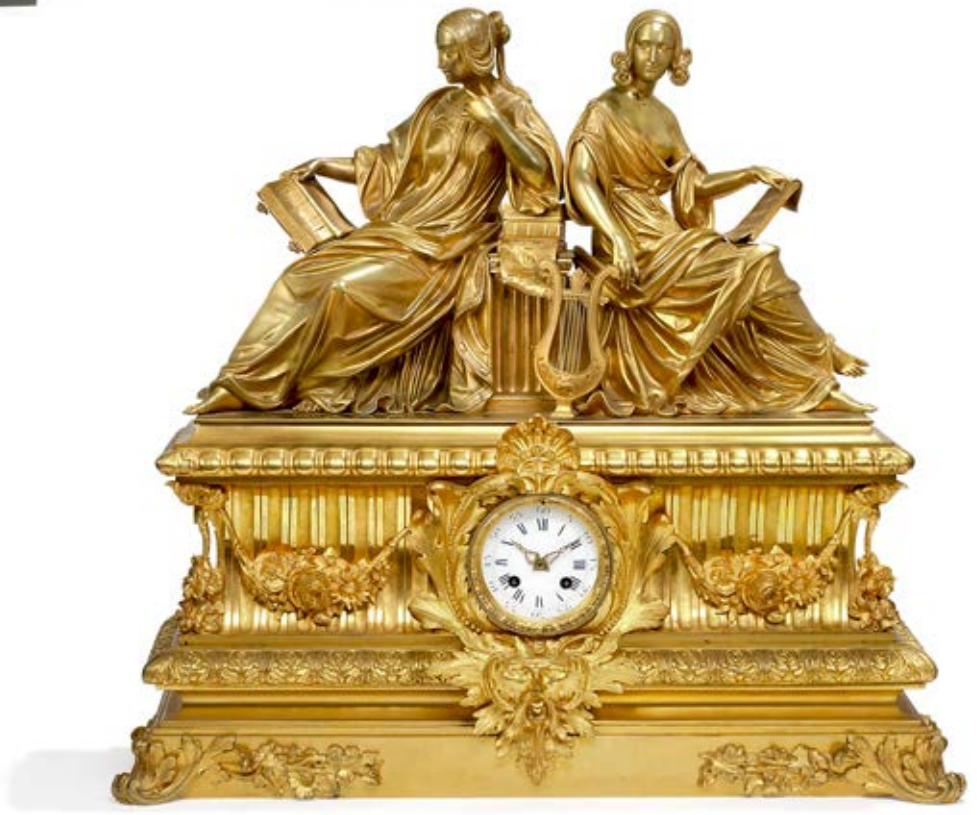
DKK 20,000 / € 2,700

247

A large French or Belgian display cabinet of polished oak, the curved top carved with ornaments and adorned with female corner mascarons, front with three curved glass doors in metal frames, back paneling upholstered with red damask silk, the lower part with drawers and panel doors. Second half of the 19th century. H. 270 cm. W. 200 cm. DKK 50,000–60,000 / € 6,700–8,050

247

248



249

248

A pair of large Louis Philippe gilt and patinated bronze candelabra, each with fluted stem issuing palmetto cast candle branches and raised on a square base. France, first half of the 19th century. H. 91 cm. (2)

DKK 30,000 / € 4,000

249

RAINGO FRERES A PARIS

A large Napoleon III gilt bronze mantel clock with white enamel dial, adorned with two reading female figures. The movement marked Raingo Frères. France, mid-19th century. H. 66 cm. W. 73 cm. DKK 30,000 / € 4,000

250

A pair of French Louis XV style gilt bronze mounted Vert d'Irlande marble vases. Paris, late 19th century. H. 60 cm. (2)

The green Irish marble comes from the region of May, county Galway.

DKK 50,000 / € 6,700

250

251

251
A large gilt metal chandelier, richly cast with winding branches, leaves and fruits, mounted for electric use. Late 19th century. H. 130 cm. Diam. 110 cm.

Provenance: A Danish manor house. DKK 30,000 / € 4,000

252

252

A large Bohemian glass chandelier with royal provenance, six twin arms with twelve lights mounted for electricity, decorated with prisms, glass spears and twisted horns. Second half of the 19th century. H. 110 cm. Diam. 95 cm.

Provenance: Princess Thyra of Denmark (b. 1853 – d. 1933). The Danish princess was the youngest daughter of Christian IX and Queen Louise and in 1878 married Ernst August, Duke of Cumberland and pretender to the throne of the Kingdom of Hanover.

DKK 30,000 / € 4,000

253

253

A Ushak carpet, West Turkey. Design of entwined flower vines on a natural off white/grey wool background surrounded by a soft mint green main border. C. 1900. 410 x 355 cm.

Ushaks were woven in Western Anatolia which was one of the largest rug producing areas since the Ottoman Empire. Their designs tend to be more open than the Persian rugs and desirable today due to their sometimes softer color palette.

DKK 60,000 / € 8,050

254

254

A pair of Danish historicist silver saucepans, of circular shape, smooth body with profiled rim, domed lid with artichoke finial on chased and embossed leaves, turned ebony handles, pricked in bottoms with weight statement, resp. "123 lod 3 q 2 Ort" and "126 lod 2 q 2 Ort". Maker Emil Ferdinand Dahl, Copenhagen 1853. H. 18 cm. L. 46 cm. Diam. 23 cm.

A pair of French historicist silver-plated heat containers, of circular shape, comprising a removable and smooth dish, under which a canister with profiled twin handles, raised on four volute legs with foliage, bottom with air holes. Christofle, Paris 1844-1862. H. 10 cm. W. 33 cm. Diam. 24.5 cm. (8)

Provenance: Vice-consul and merchant Ferdinand Tutein (1788-1880), Copenhagen, and his wife Josepha Tutein, née Siboni (1806-1866), daughter of singer Giuseppe Siboni. Then their son, merchant Frederik Giuseppe Gustav Tutein (1825-1920), Gurrehus Castle. Thence by descents until today. The family Tutein was part of the highest bourgeois class in Denmark

DKK 50,000–60,000 / € 6,700–8,050

255

255
A large Danish silver serving tray, low well with upturned rim, fluted-profiled and slightly raised curved edge. A. Michelsen, Copenhagen 1917. Weight 3,452 g. L. 67 cm. W. 52 cm.
DKK 20,000 / € 2,700

256
An European sterling silver cow creamer, gilt interior, standing with mouth spout, horns, collar and curved tail, back with hinged lid and insect finial. British import mark and retailed by Berthold Muller, London 1895-1896. Weight 210 g. H. 9 cm. L. 14.5 cm.
DKK 12,000–15,000 / € 1,600–2,000

256

257

257

Two unusual Danish historicist sets of silver egg cups, formed as a round and braided basket with rope rims, upper edge cast with a standing chicken, interior with three circular holders, in which resp. egg-shaped salt cellar and pepper pot plus a half eggshell as egg cup. A. Michelsen, Copenhagen 1887 and 1891. Weight 944 g. H. 8.5 cm. Lower diam. 10 cm. (2)

Provenance: Presents to Marie Lassen (1864-1921) from Queen Lovisa of Denmark (1851-1926), married to King Frederik VIII of Denmark. Marie Lassen was a prominent woman in Denmark as a newspaper editor and publisher, as well as a politician as a member of the Copenhagen city council and the parliament. She was part of the close circle around the Queen, as mentioned in Marie-Louise Sørensen's book, "Fastholdte timer", Holkenfeldt 2001. Thence by Marie Lassen's family until today.

DKK 20,000–25,000 / € 2,700–3,350

258

258

"Fiddle Tread & Shell" - a large English sterling silver flatware set, comprising 187 pieces, in a customized and original freestanding cutlery walnut veneer chest of drawers in Georgian style. Flatware from R. Carr Ltd., Sheffield 1997. Weight flatware in total (excl. pieces with metal parts) 8,496 g. Flatware: L. from 12 to 36 cm. Chest of drawers: H. 87 cm. W. 97 cm. D. 58 cm. Three keys and plan of pieces with placement enclosed. (192)

Comprising:

12 lunch forks
12 lunch knives with metal parts
1 bread knife with metal part
2 identical cheese knives with metal parts
2 identical butter knives with metal parts
12 fish forks
12 fish knives
1 fish serving set
12 soup spoons
12 dinner forks
12 dinner knives with metal parts
1 pie server with metal part
1 carver fork with metal part
1 carver steel with metal part
1 carver knife with metal part
1 soup ladle
1 sauce ladle
1 salat serving set
4 larger serving spoons
2 pairs of salt and pebber pots, gilt interior
4 bottle coasters with wooden inlays
12 napkin rings
12 dessert spoons
2 sugar spoons
12 tea spoons
12 coffee spoons
12 pastry forks
12 tea knives with metal parts
2 identical fruit serving spoons

DKK 70,000–80,000 / € 9,400–10,500

258

259

259

A Tudeskh Nain rug, Persia. Medallion design on a blue field. Knotted with cork wool and outlines with silk pile. C. 1 mio. kn. pr. sqm. C. 1960. 140 x 220 cm.

The city of Nain including the suburb of Tudeshk is a relatively recently established centre for the weaving of fine decorative furnishing carpets and rugs with designs predominantly based on 17th Century Classical Persian designs. Carpet production became established here in the 1930's and rapidly became a significant centre for the weaving of exceptional decorative carpets and rugs, partly due to the proximity to Esfahan, the historically important centre for the weaving of technically fine and highly decorative rugs with a tradition of carpet making dating back to the 16th Century.

It is inevitable that much of Nain pattern repertoire would be hugely influenced by established Esfahan workmanship, and traditional Classical iconography. The technical fineness of much of Nain workmanship is comparable to the finest technical finesse as seen in any other significant centre of Persian urban carpet production. A good deal of emphasis is placed upon the colour palette which is distinctive to Nain carpets. Shades of red, blue and beige and ivory are primarily present, and ivory silk is frequently used as a 'highlighting' material to enhance the visual appearance of their rugs and carpets. Central medallion formats are a major part of their design repertoire, though all over repeat patterns are also prevalent. Nain is generally accepted as a leading centre in Iran for the weaving of technically fine, highly decorative rugs and carpets.

DKK 12,000 / € 1,600

260

260

A set of 12 German silver plates, shallow well and opturned dish rim, engraved with noble crowned monogram AL for the Ahlefeldt-Laurvig family, profiled edge with cross over bands. Fineness 800. 1960s. Weight 5,867 g. Diam. 25 cm. (12)

Provenance: A Danish manor house.

DKK 30,000–40,000 / € 4,000–5,350

261

A set of 12 sterling silver place plates, of circular and curved model, shallow well, upturned lobed-profiled dish rim. A. Dragsted, Copenhagen. C. 1960. Weight 8,303 g. Diam. 28 cm. Original case enclosed. (13)

DKK 50,000–60,000 / € 6,700–8,050

261

262

262

A set of 54 Danish sterling silver drinking- and dessert cups, in the style of Art Nouveau with hammered surface, drinking cups with baluster stem and dessert cups with pierced stem, all cast with grape bunches and on raised-circular base. Maker H. Wilhelm F. Jensen, Bagsværd 1970-1991. Weight 4,760 g. H. from 7 to 14.5 cm. (54)

Comprising:
12 white wine cups
12 red wine cups
12 port wine cups
6 liquor cups
12 dessert cups

DKK 50,000–60,000 / € 6,700–8,050

262

263

263

A Veramin carpet, Persia. A classical Mina Khani all over pattern executed in natural soft colors. C. 1940-1950. 295 x 201 cm. DKK 25,000 / € 3,350

PROPERTY OF FOUR PRINCESS SISTERS

from The Cavalier House of Glücksburg Castle

The Collection of Their Highnesses,
Princess Elisabeth, Irene, Margaretha and Sibylla Ursula
of Schleswig-Holstein-Sonderburg-Glücksburg

A Piece of History – Royal and Ducal Antiques Up for Auction

A distinguished collection of paintings, decorative art, silver, and collectibles with royal and ducal provenance will be offered at Online Auction this autumn. The items have been owned by the four Princesses from the Glücksburg Ducal family, which maintained close ties to the Royal Danish Court throughout the ages.

Online Auction: Monday, 3 November 2 pm

AUCTIONS 2025

OCTOBER

THURSDAY	16	Whisky & Spirits	
TUESDAY	21	Contemporary Art	
WEDNESDAY	29	Forced Sale – Paustian	**LIVE AUCTION**
WEDNESDAY	29	Omega Watches from the 1960's	
THURSDAY	30	Classic Art & Antiques	**LIVE AUCTION**

NOVEMBER

SUNDAY	2	Stamps	
MONDAY	3	Antiques & Art from Glücksburg Castle	
MONDAY	3	Danish Golden Age Art	
MONDAY	3	Islamic & Indian Art	
TUESDAY	4	Vilhelm Bjerke Petersen's Drawings – Part 1	
WEDNESDAY	12	Jewellery Watches	
TUESDAY	18	PH Lamps	
WEDNESDAY	19	Nordic Jewellery Masters	
WEDNESDAY	19	Modern Art	**LIVE AUCTION**
THURSDAY	20	Design & Decorative Arts	**LIVE AUCTION**
SUNDAY	23	Coins	
MONDAY	24	The Royal Danish Horticultural Garden Society	
MONDAY	24	Arctic Impressions	
WEDNESDAY	26	Tiffany & Co. Jewellery	
THURSDAY	27	Bordeaux Wine	

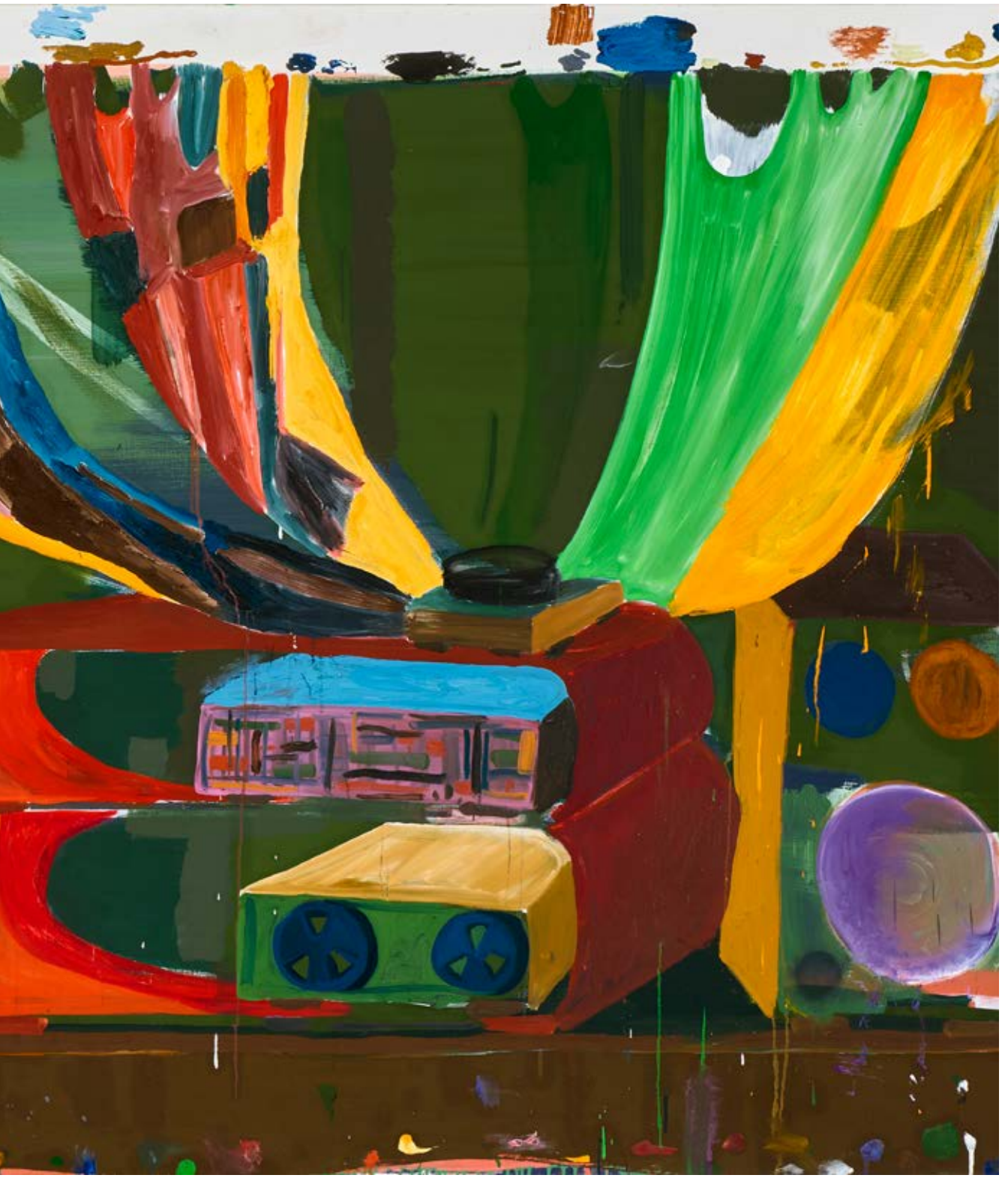
DECEMBER

MONDAY	1	Framed Maps	
MONDAY	1	Cabinet of Curiosities	
TUESDAY	2	Vilhelm Bjerke Petersen's Drawings – Part 2	
MONDAY	8	'Matador' Treasures	
WEDNESDAY	10	Forced Sale	
THURSDAY	11	Jewellery, Watches & Fashion	**LIVE AUCTION**
MONDAY	15	Selected	
MONDAY	15	Antiques from Tyrrestrup Estate	
MONDAY	15	Royal Photo Album – Frederik IX	
TUESDAY	16	Weaver Jette Never's Collection	
TUESDAY	16	CoBrA Art	
WEDNESDAY	17	Charity: Red Cross Youth – Christmas trees	

MODERN ART AND DESIGN

LIVE AUCTION 19 - 20 NOVEMBER

TAL R: “WAVE LAMP”, 1999



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JEWELLERY, WATCHES AND FASHION

LIVE AUCTION 11 DECEMBER

HERMÈS: A “BIRKIN 25”

KØBSVILKÅR FOR LIVEAUKTIONER

Disse købsvilkår udgør Bruun Rasmussen Kunstauktioner A/S' ("BRK") købsvilkår for Liveauktioner og er gældende fra 1. februar 2017. BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerslag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.

2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.

2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.

2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

3.1 Udbudte genstande udstilles op til auktionen i et showroom hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvisse sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.

3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.

4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.

4.3 Liveauktioner overværes af en af Justitsministeriet beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvise beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.

5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.

5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.

5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.

5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.

5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.

5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.

5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.

5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så buddet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgiers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

7.1 I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".

7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På Liveauktioner udgør salæret 24% af hammerslaget + moms af salæret, i alt 30%. For frimærker og mønter udgørsalæret 20% af hammerslaget + moms af salæret, i alt 25%.

7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.

7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "*" eller med teksten: "Dette emne handles i fuldmoms".

7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningsselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

8.1 Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 14.999 kr.) i auktionssalen eller efter-følgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-euro-sedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndig-hederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovpligtig vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.

11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.

11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.

11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.

12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.

12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk

12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.

12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.

12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.

14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "⦿" i kataloget. Følgende regler gør sig gældende:

A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.

B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særskilt markeret.

C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen, når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves at de danske myndigheder i forbindelse med udstedelse af en re-eksporttilladelse, vil blive pålagt købers faktura.

D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.

15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.

15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.

15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.

16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.

16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.

18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: http://ec.europa.eu/odr.

18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Bruun Rasmussen Kunstauktioner

Rev. 01.25

CONDITIONS OF PURCHASE – LIVE AUCTIONS

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for Live Auctions and are effective from 1 January 2017.
BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.

2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.

2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.

2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.

3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.

4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.

5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.

5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.

5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.

5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.

5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.

5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.

5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.

5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".

7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 24% of the hammer price + VAT of the fee, 30% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.

7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.

7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".

7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

9.1 The payment can be made in the following ways:

A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 14.999) in the saleroom or subsequently at one of BRK's locations. Please note that we do not accept EUR 500 banknotes.

B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.

C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.

A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.

B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.

C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.

10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.

11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.

11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.

11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:

A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.

B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.

12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.

12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.

12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.

12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.

12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.

14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "⊙" in the catalogue. The following rules are applicable:

A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.

B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.

C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.

15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.

15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.

15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.

16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.

16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

18.1 BRK can always be contacted if the bidder/buyer has a complaint.

18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: http://ec.europa.eu/odr.

18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

Rev. 01.25

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